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ABSTRACT

The booklet is a reference for those interested in theatrical training programs in other nations. It presents details about the history and philosophy, courses, working conditions, financing, repertory, and so on, of sixteen professional theatre schools or academies in nine nations: England, France, Italy, Sweden, West Germany, East Germany, Poland, Russia, and Japan. Extensive curricular content is specified for the Central School of Speech and Drama and the London Academy of Music and Dramatic Art (England), the Max Reinhart School (East Berlin), the State Higher School of the Theatre (Warsaw), and the Lunacharsky State Institute of Theatrical Art (Moscow). (RN)

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THEATRE TRAINING OVERSEAS

by
CHRIS WILLIAMS

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THEATRE TRAINING OVERSEAS

by
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ACKNOWLEDGEMENTS

In 1958 the Institute for Advanced Studies in the Theatre Arts (IASTA) was chartered by the Board of Regents of the University of the State of New York. It was founded in the belief that American actors and directors could benefit their own stage art by practical study of the theatre of other countries. To this end a program was launched whereby theatre specialists from different countries are brought over to work with American professional actors for a period of four to ten weeks at a time. The actors are selected by audition and each director takes his cast through a translated version of a play which is explained and analyzed, while the actors learn, rehearse, and finally, perform before an invited audience. In this, IASTA has the nucleus of a performing company unique in America, and acts as an important source of talent for theatres throughout the country.

Although IASTA's principal function was conceived as providing training for the American actor, it has, operating under an Actor's Equity Association contract, presented its work to paying audiences at the Straight Wharf Theatre in Nantucket, Massachusetts, and for three seasons, in association with the University of Denver, in Denver, Colorado. In New York, IASTA produced two off-Broadway productions, *The Butterfly Drean and Phedre,* which won the Outer Circle Award as the outstanding production of the year. *Phedre* was also presented in London at the invitation of the American Embassy as a highlight of the Festival of American Arts and Humanities. Seven of IASTA's productions have been invited to play at the theatre of the Library of Congress.

An IASTA production of "Your Own Thing" is to be performed at the Monaco Festival, August 23-26, 1973, at the invitation of H.S.H. Princess Grace de Monaco.

For the 1973-74 season, Brooklyn College-IASTA is to produce, at Brooklyn College, for an Off-Broadway run, two Feydeau farces, under the director from Paris, Max Fournell.

In collaboration with Northwood Institute, Dallas, Texas, IASTA is to sponsor a workshop in Fall, 1973, under Mrinalini Sarabhai, to be followed by a workshop in India at Darpena, Ahmedabad, India, for American students.

We greatfully acknowledge the support of the NMHU Institute of Research for the financial support in preparing this manuscript.

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PREFACE

The purpose of this study is to provide a reference work that a student can turn to for information on the theatrical training available in foreign countries.

There are several reasons for having this information in a single work and arranged in some sort of order: (1) the student can use this work as a basis for comparisons of theatres, comparisons of methods, etc., (2) at the moment anyone interested in this subject of theatre training in other countries or studying theatre in a foreign country must write to the individual theatres, hoping not to have missed or forgotten one, and request material that may not yet have been translated, material that is different in form, answering different questions for every theatre. It would be a very time consuming job for someone to do simply to find out if he *could* study, say, in Poland.

This study is limited to the extraction of material from the diary of a world tour written by Dr. John D. Mitchell; his wife, Miriam P. Mitchell; and George Drew, an associate. This diary consists of four large volumes of the daily meetings with people in theatres in England, France, Italy, German, Poland, Russia, Sweden, and Japan. Supplementary material that was in my library and that Dr. Mitchell sent me from time to time was used to update some of the information in the diary.

The organization of each chapter is as follows:

Theatre
Origin and History
Physical Theatre
History
Size and Equipment
Personnel
Directors
Actors
Musicians
Stagehands
Training
Entrance
Pay
Guarantee of Employement
Association with Other Theatres or Schools
Financing
Repertory
Touring
Special Notes

This is an open-ended study. There will never come a time when all the information on *all* the theatres is collected and up to date; programs and facilities are in too rapid a state of change aimed at improvement. However, this and successive works of this kind will help the interested student get a general idea of what is happening in other theatres.

It is to Dr. John Mitchell, founder and President of the Institute for Advanced Studies in Theatre Arts (IASTA) in New York, and his staff, that I am very much indebted for their generous assistance in beginning this work. And I especially wish to thank my typist, Elspeth Grossman, for without her aid in editing and extrating the material, and typing, I would never have been able to do this report.

– ENGLAND –

Theatre–Central School of Speech and Drama, Embassy Theatre, Swiss Cottage, N.W.3, or 52 Hyde Park Gate, S.W.7, England.

Origin and History–The Central School was founded in 1906 by Elsie Fogarty in premises at the Royal Albert Hall. In 1956 the school was moved to the Embassy Theatre, Swiss Cottage. The patroness of the school is Her Royal Highness the Duchess of Kent.

Philosophy–The philosophy is that students should be trained for ensemble, for thinking of themselves and developing in terms of a group.

Physical Theatre–The school has its own stage and equipment.

Personnel–The staff numbers approximately thirty-five. This includes both full-time and part-time teachers.

Training–The course in training for the stage lasts for three years. Each year is divided into three terms of about eleven weeks each. (A table following this section gives a term by term breakdown of courses offered for stage training). Students generally go to school five days a week, although some classes are held on Saturday.

In the acting course, the greatest emphasis is on voice training. Considerable time is spent on developing resonance, variety of tone, and clarity of articulation.

Training in movement includes dancing, period movement, acrobatics, and fencing.

Musical comedy and operetta acting are not included in the curriculum.

About a third of the time is spent on acting and rehearsing classical plays, but the students also work on a modern repertory. The emphasis is on British plays although one term is usually devoted to the plays of Ibsen.

During the first two years, the students appear in performances only before other students in the school, but in the third year they present their work to the general public.

A course in stage management is offered which lasts for two years with a preliminary year of training in acting. There is no course for directors, but the stage management course includes classes in direction of plays.

The Central School gives a diploma on successful completion of its stage course which is approved by the University of London.

The Central School also offers a course for the training of teachers of speech and drama. The course lasts for three years and the students are awarded a Teachers' Diploma which is accepted by the Ministry of Education. (A schedule of courses for prospective teachers is given at the end of this section.)

Conditions of Work–Students are admitted to the acting course on the basis of auditions. They are required to present two selections: one from Shakespeare and one from a modern play. They are also interviewed and given voice tests. Most of the students come directly from high school. After the first year, a good many of the students are weeded out, and even more students are eliminated after the second year. Admission to the stage managers' course is by interview only.

The students pay tuition, however, there are a limited number of scholarships available.

There is no guarantee of employment, but most of the students who graduate do find employment. Their actual final performance at the school is open to persons connected with the commercial theatre and serves as an audition.

The Central School is not affiliated with any functioning public theatre. During

STAGE

Spring

Year A	Year B	Year C
Rehearsal	Rehearsal	Voice Theory
Voice	Movement	Movement
Fencing	Stage Manager's Rehearsal	Voice
Diction	Make-up	Reading
Microphone Technique	Speech Consultation	Make-up
	Voice	Practice
	Acrobatics	Diction
	Reading	Speech Consultation
	Poetry	Acting
	Diction	Tutorials
	Voice and Movement	Poetry
	Fencing	Discussion

Summer

Rehearsal	Rehearsal	Choral Speaking
Movement	Speech Consultation	Reading
Voice	Movement	Movement
	Stage Manager's Rehearsal	Voice
	Acrobatics	Make-up
	Movement	Stage Manager's Rehearsal
	Voice	Theatrical Rep.
	Coaching	Discussion
	Poetry	Acting
	Dialects	Diction
	Fencing	Poetry
	Diction	History of Drama
		Tutorials
		Fencing

Autumn

Movement	Rehearsal	Voice
Voice	Reading	Choral Speaking
Rehearsal	Movement	Movement
Diction	Stage Manager's Rehearsal	Make-up
Fencing	Acrobatics	Reading
Microphone Technique	Voice	Stage Management
	Poetry/Drama	Practice
	Diction	Speech Consultation
	Fencing	Discussion
		Acting
		Tutorials
		Poetry
		Diction

In addition to the above courses, the following courses are offered for stage managers.

Voice Theory	Voice
History of Costume	Practice
Movement	Voice and Speech
Fencing	Preparation
Lecture	Theatre Work

COURSES OF STUDY AT THE CENTRAL SCHOOL OF SPEECH AND DRAMA
TEACHERS

Year A	Year B	Year C
Spring		
Public Speaking	Movement	Diction
Voice	Poetry	Voice
Movement	Stage Manager's Rehearsal	Choral Speaking
Phonetics	Rehearsal	Speech Consultation
Method	Phonetics	Tutorials
Classroom Drama	Reading	Theatrical Rep.
Seminar	Voice Theory	Tutorials
Tutorials	Voice	Acting Practice
Rehearsal	Tutorials	Reading
Diction	History of Drama	Phonetics
Stage Manager's Rehearsal	Reading	Movement
Education	Education	Acting
Fencing	Diction	Stage Manager's Rehearsal
	Recording	Anatomy
		Handicrafts
		History of Drama
		Poetry
		English
		Stage Management
Summer		
Movement	Voice	Reading
Diction	Movement	Tutorials
Tutorials	Education	Stage Manager's Rehearsal
Education	Stage Manager's Rehearsal	Acting
Voice	English	Choral Speaking
Phonetics	Classroom Drama	Phonetics
Fencing	Diction	Movement
Production Tutorials	Acting	Voice
Rehearsal	Production	Anatomy
Method	History of Drama	Diction
Microphone	Tutorials	Theatrical Rep.
		Rehearsal
		Speech Consultation
		History of Drama
		Poetry
Autumn		
Voice	Tutorials	Voice
Education	Voice	Speech Consultation
Tutorials	Poetry	History of Drama
Method	History of Drama	Poetry
Movement	Stage Manager's Rehearsal	Acting Practice
Phonetics	Theatrical Rep.	Movement
Diction	Rehearsal	Reading
Production	Stagecraft	Choral Speaking
Drama	Phonetics	Diction
Stage Manager's Rehearsal	Dancing	Anatomy
	Voice Theory	Handicrafts
	Diction	Acting
	Physics of Sound	English
	Movement	Tutorials
	Make-up	Theatrical Rep.
	Reading	

their third year, however, the students are directed by outside professional directors to accustom them to various types of direction.

Financing—The Central School is a non-profit, private organization supported by the students' tuition.

Repertory—The extent of their repertory is not known.

Touring—They do not tour.

Special Notes—The Central School also trains speech therapists. The course lasts for three years and is approved as training for the Licentiateship Examination of the College of Speech Therapists.

Theatre—The London Academy of Music and Dramatic Art (Lamda), Tower House, Cromwell Road, London, S.W.5, England.

Origin and History[1]—The London Academy of Music and Dramatic Art has developed out of the London Academy of Music founded in 1861 by T.H. Yorke-Totter, M.A., Mus. Doc. (Oxon), who introduced a new system of teaching music by which students were first taught to understand its fundamental principles before starting to practice. This system has since played an important part in the development of modern methods of teaching music in this country and in America. The Academy was housed at 22 Princes St., off Oxford St., and branches were later opened at Finsbury Park and the Hampstead Conservatoire of Music.

The Academy's curriculum included all forms of musical expression including singing, and it was a logical step to extend it to cover speech training. Dr. Yorke-Trotter invited Mr. Charles Fry, well known as a platform reciter of Shakespeare, to arrange a syllabus of scenes and poetry. A Teachers' Course in Speech was instituted, and a system of elocution examinations begun. Later the Academy moved from Princes St. to Queen's Gage Hall, South Kensington, and the two branches were closed. The new premises included a small theatre.

In 1930 Dr. Yorke-Trotter died, and was succeeded by Mr. Henry Chapple, who left after a short while to teach the Yorke-Trotter methods in America. In 1935 Mr. Wilfrid Foulis was appointed Governing Director and introduced many changes. The name of the Academy was extended to include Dramatic Art. Full time acting classes and public examinations in acting were started.

During the Second World War, Queen's Gate Hall had to be closed and the Academy was evacuated to Hampton Court with a skeleton staff. After the war it was established in the present premises at Tower House, Cromwell Road, with its own theatre in Logan Place nearby. On Mr. Foulis's death in 1952, Mr. Matthew Forsyth became Principal. Mr. Forsyth died in August 1954 as the result of an accident, and was succeeded by Mr. Michael MacOwen, the present principal.

Philosphy—There is a bias for training the students in groups. Also, the staff tries to avoid engendering competitive feelings among the students by avoiding excessive praise.

Physical Theatre—LAMDA has a well-equipped stage which is adaptable for open-stage performances of Elizabethan and modern experimental plays.

Personnel—There are approximately twenty-two on the teaching staff teaching the following classes: movement, two; voice, three; improvisation, one; verse speaking, two;

musical appreciation, one; background, two; stage fighting, one; stage management, one; rehearsal classes, nine.

Training—The Drama course lasts for two years and is divided into three terms of eleven weeks each. The students go to school five days a week, six hours a day. During the rehearsal period for end-of-term shows, students are sometimes required to work in the evenings and on weekends. They are also expected to use their own time in preparing scenes for acting classes. The students first perform in public at the end of their second term of study. When plays are not being performed for the public, they are being rehearsed.

In voice training the emphasis is placed on exercises to remove unnecessary tension, break down bad habits, and enable the student to find the "center" from which his voice naturally comes. The students begin every day with a class of voice limbering.

Movement classes are also designed to remove tension and correct bad habits, to develop relaxation, physical awareness, control and expression. In addition to special classes in movement (such as improvisation and mime) and dancing which continue throughout the course, all students begin each day with a period of limbering exercises.

Acting classes are approached from the viewpoint that:

> It is necessary for the actor to enter fully into the life of the character and to make it a living reality in the imagination, so that it can then emerge through the relaxed and obedient media of voice and body.[2]

Classes are held in improvisation to enable students to express their spontaneous reactions to a thought or situation, and to develop the creative imagination both individually and as a group. To balance this, a course in acting exercises is taught.

The principles learned in acting class are put into practice in rehearsal classes where students learn how to study a part and a play. These classes are not intended to lead to actual performance, and are taught by actors, actresses, and producers working in the London theatre.

Under the heading of background are courses on the aspect of the times and the civilization of important periods in theatre history, and history of theatre which deals with the evolution of the physical theatre.

The end of each term (except the first) is given over to rehearsal for performance, where the students prepare scenes and whole plays for an invited audience.

Classes in the study and acting of Shakespeare continue throughout the course. The students are also given special instruction in radio and television acting, makeup, stage-fighting, and stage management.

In addition to the two year drama course, there is an advanced course for Fulbright and foreign students which lasts for one year. The course is based on the study and acting of the English classics, from Shakespeare to Shaw, with particular emphasis on the playing of Shakespeare.

> For the Advanced Course there will be a certain amount of purely technical work; voice classes, work on the body in movement; practice in the dances, and the various periods from which the plays to be studied are taken: also the singing of period music. A certain amount of time each week will be spent in seminar discussion of the historical and cultural background to the plays, and theatre history. Visits will also be arranged to historical places and institutions, which will help students to absorb the tradition which is part of the English dramatic heritage. The greater part of the students' time, however, will devoted to laboratory rehearsal of scenes from Shakespeare and other classic plays.[3]

SCHEDULE OF COURSES AT LAMDA FOR BEGINNING BRITISH STUDENTS

Day	Course	Hours
Monday	Movement	9:30 a.m. to 10:30 a.m.
	Voice and Diction	10:45 a.m. to 11:45 a.m.
	Group Improvisation	12:00 Noon to 1:00 p.m.
	Text	2:00 p.m. to 3:45 p.m.
	Movement Expression	4:00 p.m. to 5:15 p.m.
Tuesday	Rehearsal Class	9:30 a.m. to 11:30 a.m.
	Group Improvisation	11:45 a.m. to 1:15 p.m.
	Voice	1:30 p.m. to 2:30 p.m.
	Movement	3:00 p.m. to 3:45 p.m.
	Stage Management	4:00 p.m. to 5:30 p.m.
Wednesday	Rehearsal Class	9:30 a.m. to 11:45 a.m.
	History of Theatre	12:15 p.m. to 1:15 p.m.
	Singing	2:30 p.m. to 3:30 p.m.
	Group Improvisation	3:45 p.m. to 5:15 p.m.
Thursday	Background	9:30 a.m. to 10:30 a.m.
	Backgound	10:45 a.m. to 11:45 a.m.
	Voice and Diction	12:00 Noon to 1:00 p.m.
	Rehearsal Class	2:00 p.m. to 4:15 p.m.
	Text	4:30 p.m. to 5:45 p.m.
Friday	Dance	9:30 a.m. to 10:45 a.m.
	Movement	11:00 a.m. to 12:00 Noon
	Acting Exercises	12:00 Noon to 1:15 p.m.
	Free time for individual work	2:15 p.m. to 4:15 p.m.
	Voice	4:30 p.m. to 5:15 p.m.
	Movement	5:15 p.m. to 6:00 p.m.

SCHEDULE OF COURSES AT LAMDA FOR FULBRIGHT AND FOREIGN STUDENTS

Day	Course	Hours
Monday	Group Improvisation	9:30 a.m. to 11:00 alm.
	Rehearsal	11:15 a.m. to 1:15 p.m.
	Voice and Diction	2:15 p.m. to 3:15 p.m.
	Movement	3:15 p.m. to 4:00 p.m.
	Text	4:15 p.m. to 5:45 p.m.
Tuesday	Movement	9:30 a.m. to 10:30 a.m.
	Rehearsal	10:45 a.m. to 1:15 p.m.
	Rehearsal	2:15 p.m. to 5:45 p.m.
Wednesday	Dancing	9:30 a.m. to 11:30 a.m.
	Dancing	11:45 a.m. to 1:00 p.m.
	Group Improvisation	2:00 p.m. to 3:30 p.m.
	Singing	3:45 p.m. to 4:45 p.m.
	Stage Lighting	4:45 p.m. to 6:00 p.m.
Thursday	Voice and Diction	9:30 a.m. to 10:30 a.m.
	Background	10:45 a.m. to 11:45 a.m.
	Movement Expression	12:00 Noon to 1:00 p.m.
	Rehearsal	2:00 p.m. to 3:45 p.m.
	Rehearsal	4:00 p.m. to 5:45 p.m.
Friday	Rehearsal	9:30 a.m. to 12:00 Noon
	Costume	12:15 p.m. to 1:15 p.m.
	Movement	2:15 p.m. to 3:15 p.m.
	Voice	3:30 p.m. to 4:30 p.m.
	Text (recording)	4:30 p.m. to 6:00 p.m.

No attempt is made to teach the students standard British pronunciation, since it is assumed that they will be returning to work in the countries of their origin.

Conditions of Work—New students are accepted in September, and all students are expected to complete the full two-year course. Auditions are held in July and August, and the candidates perform one speech from Shakespeare and one from a modern play (after 1880). The students choose their own scenes and an audition fee is charged. The average entrance age is 17. Students are expected to have obtained passes in English language and English literature at Ordinary Level in the Certificate of Education.

For students in the advanced course, the level of education required is the General Certificate of Education, Higher Level, in Britain, or equivalent in the country of the student's origin. In addition, one or more of the following qualifications are required for entrance: a university degree with practical work, two years of full time training at a recognized school, or recommendation from an established theatre.

There are no endowed scholarships; however, men of outstanding ability may be given free places at the discretion of the Principal.

There is no guarantee of employment, however, at the end of their final term, students perform before an audience of professional actors, producers, theatre managers and agents. The students usually expect to start with the weekly repertory companies scattered about the country.

LAMDA is not associated with any particualr theatre of school. They do have a country-wide organization in the form of the LAMDA Teachers' Association.

Financing—It is assumed that LAMDA is student supported, although there is a possibility that it receives educational grants or private support in addition.

Repertory—British students work on both classical and contemporary plays.

Touring—They do not tour.

Special Notes—LAMDA is a private institution, but it is recognized by the Ministry of Education.

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[1] *The London Academy of Music and Dramatic Art, Drama Course,* (London: The London Academy of Music and Dramatic Art), p. 3.

[2] *The London Academy of Music and Dramatic Art, Drama Course,* p. 5.

[3] *The London Academy of Music and Dramatic Art, Advanced Course* (London: The London Academy of Music and Dramatic Art), p. 5.

– FRANCE –

Theatre–École Dullin, Musee de l'Homme, Palais de Chaillot, Paris, France.

Origin and History–After the 1914-18 war, [Charles Dullin . . . established] himself and his actors in the Theatre de l'Atelier, which soon gained a reputation as one of the outstanding experimental theatres of Paris, worthy to rank with the Vieux-Columbier which had given Dullin his first training. The list of plays produced at the Atelier covers the classics of France, the comedies of Aristophanes, translations of famous foreign plays, including Shakespeare and Ben Johnson, Pirandello for the first time in France, and the works of some new authors. Dullin sought first in his productions to engender that current of sympathy between actors and audience, without which no play can come to life, and then to bring to the stage, with the help of dancing, decor, and, above all, poetry, the sense of wonder and imagination which the "well-made" play had banished for so long. Himself an excellent actor, he ran a school of acting connected with his theatre.[1]

Philosophy–Today the school operates as a private study center. Students go there and take training in the hopes of eventually finding employment either at the TNP, in film, or in the boulevard theatre. The emphasis is on the internal character that the actor is portraying, rather than the "word" as is the case with the Centre and the Conservatoire.

Physical Theatre–The school has no physical theatre plant. They operate a single room in the basement of the Palais de Chaillot. The room is 12x40 feet, and half of the room is taken up with the rehearsal stage.

Personnel–The teaching staff is made up of actors from the TNP, who teach there because of a personal interest in the school.

Training–Classes are from 6-9 p.m., five days a week. Wednesday evenings there is instruction in movement–two instructors each taking an hour and a half in sequence. The emphasis is on doing scenes for reaction and criticism. Generally the students choose the scenes they want to work on. However, sometimes the professor does suggest a scene.

This is primarily a vocational school for students who work during the days. There is no use of costumes or props unless the actors themselves bring them for the scenes. The school is only for instruction in acting, and there is no musical comedy or operetta acting taught. There is no specific length of time that a student can or must study at the school; students may attend there as long as they like provided they pay their tuition, or until they find work.

Conditions of Work–The school will accept foreigners, and there are no known age limitations. The students pay a small tuition fee and there is no guarantee of employment. Any other requirements for entrance are not known. The school has a very informal association with the TNP, and no direct connection with any other state or professional theatre.

Financing–Finances come entirely from the students' tuition.

Repertory–There is no repertory.

Touring–The school does no touring.

Theatre—Centre d'Art Dramatique (Centre d'Apprentissage) and Conservatoire (Comédie Française), 2 bis rue du Conservatoire, Paris IX.

Origin and History—The Conservatoire d'Art Dramatique was founded in 1946, and is a state-supported and state-controlled institution. The Centre d'Art Dramatique is a preparatory school whose aim is to have as many of their students as possible enter the higher school, the Conservatoire.

Philosophy—One may summarize that the basic philosophy of the Centre and the Conservatoire is the medieval conception of the apprentice and the master. They refer to it as a Socratic method of individual work and study with the emphasis upon individual development.

Physical Theatre—The physical theatre of the Conservatoire is the Comédie Française and there is also a showcase theatre.

Personnel—The students of the Conservatoire are able to utilize the staff of the Comédie Française. The students at the Centre perform production duties themselves.

Training—There is no conscious or overt effort to orient the students' work in acting toward what we would call "The Method." The approach to acting is classical, based on a style and a tradition. This does not mean that they are not interested in the modern theatre, nor that they are not aware of theatre traditions in other parts of the world. However, they feel that their own dramatic literature is so important and vast that they have a big enough job working on that.

The approach to training the student in both the schools is the personal approach. There are classes, under an acting professor, for the personal development of the students. There are classes in ensemble work. Ensemble work in the Conservatoire may actually be preparing a play which will be done on television. One play a week is produced on television by the Conservatoire. In addition to ensemble classes and personal development classes, there are classes for training in diction and for training in fencing. The instruction is not broken up very much into various areas. There are four main courses: most of the time spent on voice, reading of lines and interpretation, and relatively little time is spent on movement. The only lecture courses are history of theatre and dramatic literature. Students work on scenes from specific plays. The emphasis is on the scene rather than on the technique illustrated by the scene.

Mime is not taught as a separate course in either school, however, there are persons on the staff who are qualified to teach it. No movement or dancing classes are taught. The only way students learn to dance and to move on stage is in rehearsal of plays which require dancing and movement. Fencing is taught for about 20 minutes each week. The emphasis in the classes is on speech and voice. There is no make-up class and the director teaches students how to make up for a play. Fencing is required of all students to develop quick reflexes, to develop their bodies, and to enable the actors, in a classical play, to be skilled in dueling. There is no musical comedy acting or operetta acting taught. The Musical Conservatoire is in another big building, and the acting training which the opera singers receive has no connection with the Dramatic Conservatoire. There are no courses for training the stage director. The assumption is that some actors may develop into directors. Costuming, scenery, and lighting are taught only at the Centre. As elsewhere in Europe, there are no courses or schools to teach playwriting or to help the playwright in the matter of writing. It is assumed that the writer would have a background such as he can get from literature at the university.

The acting course covers a period of two years; one year in the case of very talented

students. First and second year students are in the same classes. Those who are trained in acting number about sixty students who are divided into four groups of fifteen, and work is done almost entirely within the group. A group of about forty are selected for training as technicians and designers.

The concept of "emploi" is a very special characteristic of training for dramatic arts in the State schools in France. Students are analyzed and placed as to their classical dramatic type. The individual preparation is to train them for the type of roles to which they are suited by temperament, physique, and appearance. They are not trained to play a variety of roles and there is a definite emphasis on type casting. However, these actors may go into the boulevard theatres, commercial theatre, films, and television, and there they may play characters which are not suited to their physical and temperamental type. But the concern of the Conservatoire is to train them for the national theatre.

First, second, and third year students may all be in the same class. Classes at the Centre meet five days a week: 9:30-12:30 are spent on acting, diction, literature, and fencing. On Monday through Thursday (2-5 p.m.), direction, rehearsals, and performances are worked on. Saturday morning is reserved for sports. The students at the Conservatoire spend six hours a week on ensemble acting and nine hours a week on individual instruction, two hours a week during their first year on dancing, two hours a week on fencing.

Theoretically, the students at the Conservatoire are not permitted to act with the troupe until their third year, however, the demand is so great that even first year students are sometimes employed in the productions.

Students studying design at the Centre submit designs for the student productions, and the director selects his set of costumes from the work of the students. Under the supervision of a professor in the costume and decor department, they are translated into actual sets and costumes.

For historical and training purposes, the costume shop at the Centre constructs miniature period costumes which are cut and developed exactly as they would have been at the time they were actually worn. They are not made full size because they are no longer practical.

The course for stage managers is an innovation at the Centre. The students are trained in their classes and by backstage tours during the running of a show and tours to studios where lighting equipment is manufactured. (Lighting is part of the stage managers' course work.) For the school productions, three of the student stage managers are assigned to each production.

Conditions of Work—For both schools, about four hundred students audition each year. There are two tests and a third if necessary to reach the desired number of students. The first series consists of a classical scene of the student's choice; if successful, a secne designated by the jury to be presented a week later. The second series is also a scene of the candidate's choice and a classical scene imposed seven days before final selection.

Students who have not been admitted to the Conservatoire on the basis of the entrance examinations, but who were voted for by a number of the faculty, can observe classes during their first year as auditors. Then they may be accepted as students the second year. This provision is also made for foreign students. However, there would be nothing to prevent foreigners from getting instruction at the Conservatoire if they qualified in the language, without accent, and if they were able to stand up in all the tests that the native-born French student has to pass.

After the students pass an audition and are selected, they are placed on probation

and given examinations every three months. At this time, they may be given full standing, left on probation, or asked to discontinue their studies.

At the Centre, the age limit is from 17 to 23. Men over 24 are not eligible because their education will be interrupted by military service. The age limits at the Conservatoire are 15 to 22 for women and 16 to 24 for men.

Since these are state schools, there is no tuition. Where there is need, application can be made for a supplementing stipend for the cost of living at the Conservatoire; such grants may not exceed ten per cent of the enrolled students of a class.

There is no guarantee per se that the students who are trained by either school will obtain employment in theatre or films. The weeding out is very severe. If the actor from the Centre gets to the Conservatoire and if he survives full period at the Conservatoire, he has a rather good chance of being absorbed into the acting company of one of the national theatres of France.

The dramatic school is associated with the Comedie Francaise and the national theatres.

Financing—Both schools are totally government-subsidized.

Repertory—At both schools, preparation for plays for invited audiences, and for television broadcast at the Conservatoire, are done as part of the classroom work. At the Centre of Dramatic Art, the afternoons are devoted to one of the six plays of the school year. The Conservatoire puts on several student productions during the year. Student productions are mainly the classics, but they seem to do some modern plays. Most of the plays done are French plays, although the Conservatoire occasionally has done a production of a play by Shakespeare.

Touring—The schools do not tour.

Special Notes: Basically, the middle-class society of France has shaped the style of the French theatre, although it was originally created by an aristocratic elite. The classical playwright and the great reverence for the writer in France have been the potent forces in these national theatres and shape the style and reinforce the love of "reason" in France. Except for the TNP, there is less experimentation and a greater acceptance of proscenium type theatre, which is the type of theatre possessed by the national theatres.

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[1] Phyllis Hartnoll (Ed), *The Oxford Companion to The Theatre* (London: Oxford University Press, 1962), p. 209.

– I T A L Y –

Theatre–Piccolo Teatro, via Rovello 21, Milano, Italy.

Origin and History–The Piccolo was founded in 1947 by Paolo Grassi and Giorgio Strehler who originally championed its cause after the war.

Philosophy–The aim of the Piccolo Theatre is to be a cultural instrument of Milan and of Italy with the following objectives: to have permanent and regular performances of high quality with regard to the text and production; to have an organization that would guarantee not only stable conditions of work, but have a strict businesslike administration; to have a theatrical policy that would combine aesthetic and social needs, rather than theatre with a purely theatrical concept; to make theatre available to all people (factory workers, office workers, students, city people and the people in the outlying districts as well); to educate the public and widen the audience and, in turn, affect the standards of the commercial theatre; to develop a collective relationship among the entire staff of the theatre; to give full attention to national playwrights; and, at the same time, to present fully the best in theatre from all countries, all periods, and in all styles.

The goal of the theatre is to provide thorough and complete training in the performance of the dramatic art. Its training is not oriented to the limited needs of the commercial theatre or the dialect theatre so common in Italy. It is an art theatre that takes its style from the play they are producting at the moment. The theatre is also publishing a newsletter and campaigning for a national theatre.

Physical Theatre–The Piccolo Theatre is located in the Palazzo Broletti; a palace thich dates back to 1415. When Ludivio the Moor gave it to Cecilia Gariana (who was a lover of the arts) it became a gathering place for leading poets and writers. Later it was occupied by the Duke of Milan who often entertained Leonardo da Venci there. Later it was in the hands of the municipality, and was administered according to the successive domination of France, Spain, and Austria. A few years before Goldoni died in 1793, it became the Milan City Hall and remained as such through the reign of Napoleon. After that, it was, at various times, a place of storage, a movie theatre, and an Armed Forces Service Club. In 1945, immediately after the liberation from the Nazis, there was a campaign in the Milanese press for a theatre and in 1947 it was restored and opened as the Piccolo Theatre.

The decor is in the Baroque style in brilliant blue, red, and white. It has a fair size stage and the house has six hundred seats, four hundred in the orchestra and two hundred in the balcony. The building has room for offices, spacious halls, and vestibules, but there is a lack of storage space for the stage.

Personnel

1. Directors and Staff
   Board of Directors–13
   Advisory Committee–3
   Directors–2 (Paolo Grassi, Giorgio Strehler)
   General Secretary
   Director of the Hall
   Publicity Developer
   Accountant

2. Actors
   There is a permanent company of thirty-two actors, which is enough to generally keep two shows on the boards simultaneously.
3. Musicians
   There is a permanent staff of three.
4. Technicians
   Designer, Assistant Designer, Costumer, seamstresses, electricians, carpenters, janitors, etc.

The entire salaried permanent staff numbers one hundred and fifty.

Training—Attached to the Piccolo Theatre are three schools: one for mime, one for dance, and one for acting. These schools do not receive a subsidy from the government or from the city, and, as a result, have become a grest burden on the resources of the theatre. The enrollment of the schools varies but generally runs from twenty-eight to thirty-five students. The programs of training also vary, but generally last for two years. The feeling among the directors is that the schools should be cut loose from the theatre and be independent since the theatre is their primary concern. Many people come for the annual October auditions, but very few are chosen. In 1960, one hundred and five students were auditioned and only thirteen accepted. In a seven year period, over five hundred applicants have auditioned and fifty-six were accepted. The auditions are held before the heads of the various schools and the emphasis is on acting. There is no training for directors and the School of Design is not a separate unit. At the end of each year, students' achievements are reviewed and so there are fewer in the advanced programs. Once in the advanced program, however, there seems to be no further elimination. In the period 1954-1958, there were fifty-six graduates of the various schools.

In the School of Dramatic Art the course work includes technique, movement, fencing, and speech. The School of Mime was started in 1953 by the famous French mimist Etienne Decroux and is now headed by his best pupil, Marise Flach. The program of the School of Mime is four years. The School of Dance has three divisions: one for youngsters from the age of seven, one for those generally interested in dance, and a much longer one for those who wish to be professional in their work. The course work in the dance school includes modern, ballet, folk, history of dance, and the history of music. All the schools presuppose a good liberal education in the public schools as there are no provisions for anything but the specialized training.

Since all the schools come under the influence of Strehler, they teach a broad full body of technical material with no particular style in evidence. He favors no method or doctrine other than that the style should come from each individual play, and the technique should come from the material.

There is much emphasis on voice and movement and both are treated as major subjects. However, the interest is on total co-ordination, and this complete agility is so highly developed that critics all over the world have been astounded at the fluidity of words and movement.

The training at the Piccolo give technique for capability in one of the largest repertoires in the world, ad well as in the national style—commedia dell'arte. Since the students are working in schools directly connected with an operating theatre, they have opportunities to work in the regular productions from time to time.

Financing—The administration of the city of Milan and the Provincial Administration provide the subsidy. The Piccolo Theatre was the first prose theatre to receive government support in Italy. Now the government gives over two million dollars

to theatre companies annually. This is administered by the Director General of the Theatre, from the office of the Prime Minister in Rome. Another million is given by the towns, tourist offices and agencies. The directors have been campaigning to get more money for theatre in Italy, so they can increase the touring. Theatre touring in Italy is possible more successful than in any other country.

Repertory–The theatre is committed to producing plays of all periods and of all styles of dramatic literature. It has had four thousand performances of eighty-five plays in the first fourteen years of its existence. Its repertory includes the works of Goldoni, Pirandello, Gozzi, Alfieri, Bertalazzi, Betti, Shakespeare, Brecht, Ibsen, Toller, Checkov, Dostoyevsky, Ostrovsky, Gogol, Gorki, Calderon, Lorca, Thornton Wilder, Tennessee Williams, and contemporary Italian playwrights such as Leopoldo Trieste, Ivo Chiessa, Riccardo Bacchelli, Alberto Salvinio, Silvio, Giovaninetti, Federico Zardi, Stepano Pirandello, Dino Buzzati, Exio D'Errico, Alberto Moravia, Diego Frbri, Luigi Squarzina, Guido Rocca, Cesare Zavattini, Giovanni Testori, Georgio Prosperi, and Sergio Valitta.

The repertory is both traditional, contemporary, and classical. It is basically selected, though, for its social, historical, and artistic significance.

Touring–The Piccolo has given 4,438 performances of 98 different plays (51 Italian, 47 foreign) in 171 cities (66 Italian, 105 foreign).

Special Notes–The Piccolo is largely modeled on the TNP of France. It is likewise interested particularly in the Berliner Ensemble and the "Epic" approach to theatre, The Piccolo itself has served as model for a number of other theatres in Italy (Torino, Trieste, Naples, etc.).

It has three autonomous schools connected with it.

It was the first stable prose theatre in Italy with a stable organization, guaranteeing permanent conditions of work.

It serves as a cultural instrument of Milan and at the same time has an interantional orientation.

It has a remarkable public relations program that includes a newsletter to which there are well in excess of 12,000 subscribers.

Is is concerned with political and social issues, while having no political orientation either in policy or in atmosphere.

It has an enormous touring record, and in the first fifteen years of its life helped hreatly to revive commedia dell' arte.

It is the almost sole creation of two complimentary geniuses, Grassi and Strehler; Grassi as the administrator and Strehler as the artistic director.

When they travel, all the company, from the actors to the stagehands, live at the same hotel on equal footing; there is a collective atmosphere, and the staff has been a homogeneous and essentially a continuing one.

– SWEDEN –

Theatre–The Royal Dramatic Theatre of Sweden, Stockholm.

Origin and History–The Royal Dramatic Theatre and the Dramatic Theatre School were founded in 1767 by King Gustaf III. It is the fourth oldest national theatre in Europe and has played continuously since its opening.

Philosophy–There is no particular method or system for training the actor, although they are interested in both Stanislavsky's and Brecht's theories. They feel that a committment to a particular "method" does not enable the actor to interpret a variety of plays from different literatures of the world. First year students work on scenes only. The idea as to where the student should start in dramatic work and dramatic literature has undergone a change. Originally there was the thought that the student should start with the classics because modern plays were the most difficult. Now they believe that the students should start with the contemporary plays and begin working upon characterizations of persons who are close to them both in time and also in reference to their own era and their own outlook upon the world. As they become comfortable working upon characters similar to themselves, they can then branch out as they master the skills and techniques of acting.

Physical Theatre–The present stage is in a white *nouveaux arts* building on the Nybroplan Square and dates from 1908. The theatre maintains two stages: a main stage in a large court theatre type house with a seating capacity of 845, and a small studio theatre with 345 seats. The latter opened in 1945 with Eugene O'Neill's *All God's Chillun Got Wings*, and since become a popular stage for avant-garde plays, minor classics and modern comedies.

All sets and costumes are produced in the theatre's own workshops.

Personnel–The theatre operates as a corporation, headed by a five member board of trustees. The managing director and two board members are appointed by the government. Managing director since 1951 is Dr. Karl Ragnar Gierow. The theatre has a permanent staff of some fifty performers, seven stage directors, and five stage designers in addition to technical and administrative personnel.

The faculty of the school consists of fourteen people who teach voice, fencing, etc., and the acting is taught mainly by the older actors of the theatre.

Training–The emphasis is upon vocational training and the approach to the training of actors is basically an apprentice system. The course of training lasts for two years; a third year is optional. The students spend 9:00 to 11:00 a.m. in classes and 11:00 to 4:00 having special instruction.

During the first year, the students work with teachers on basic training of voice and movement which are considered to be of equal importance. There is no work on stage. The scenes that they work on are chosen from modern Swedish plays.

In the second year, they continue training, but begin to get practical stage experience by appearing as extras and then in small parts.

The third year is taken up in actual playing on the stage with the company. They are coached in their parts and continue as much regular training as time allows.

Courses that are taught include classic ballet, mime and movement, fencing, voice, and gymnastics. Voice lessons are always individual, and scene rehearsals are only with the students involved. The training in ballet is spread out over the three year period of training, but is not as intensive as in the theatre schools of Russia.

They have attempted to train stage directors and designers, but feel that the courses were not successful and no longer offer them. Also, there is evidently no great demand for directors and designers in Sweden at the present time. They also feel that the designers could get their background and training by going to the art schools which exist in Sweden, rather then by going to a theatre school.

Neither musical comedy and operetta acting nor playwriting are taught at the Dramatic Theatre School.

Conditions of Work—There are approximately one hundred applicants a year to the Dramatic Theatre School. There are three auditions in which the students perform a comedy and a dramatic scene of their own choosing. Eight students are selected each year. The average age is 18 to 21 years, but they are sometimes accepted as young as 16. The students usually have a high school education, but it is not required. The only requirement is good speech, meaning no heavy regional accents. There is no time for these to be cleared up in voice training, and still learn to act with the finest Swedish for the stage.

There is no tuition and some financial aid is given as needed, but there is no regular stipend.

The increase in state theatres and commercial theatres insures employment. The students usually go into the national theatre at first, but may go on to other theatres after six or seven years.

The Dramatic School is associated with the Royal Dramatic Theatre. Other state-subsidized theatres and schools are in Malmo, Goteborg, and Nordsherting.

Financing—Swedish theatre is basically a subsidized state theatre. However, the money does not come directly from taxes. Support of the national theatre—and this includes the opera, as well as some theatres elsewhere in Sweden as Goteborg and Upsals—comes from a national lottery.

Repertory—The basis of the work is an international repertory. On its two stage, the theatre each season presents a repertory of some sixteen or eighteen plays, of which a dozen or more are new productions. A great deal of interest is, quite naturally, concentrated on the cork of Sweden's foremost dramatist, August Strindberg.

The strindberg tradition at the Royal Dramatic Theatre began in 1908 with the production of *Master Olof,* and most of Strindberg's important dramatic works have since been in the repertory. Some of the more popular plays have come back many times in new productions: *Miss Julie,* for example, was first produced by the Royal Dramatic Theatre in 1917, but the present production was done in 1949, for the centenary of Strindberg's birth.

The repertory also includes the European classics from Euripides to Racine and Moliere, from Lope de Vega and Shakespeare to Shaw and Pirandello.

There has also been time set aside for contemporary drama—to a larger extent than repertory theatres can generally afford. Names such as Garcia Lorca, Jean-Paul Sartre, T. S. Eliot, Maxwell Anderson, Arthur Miller, Tennessee Williams, and above all, Eugene O'Neill, are wellknown to the Stockholm theatre public through Royal Dramatic Theatre productions.

Touring—The second and third year students of the school are very active in touring children's plays about the city and the outlying districts.

Special Notes—The Swedish theatre has been greatly influenced in modern times by the British West End theatre and Broadway.

Theatre, Dramatic Art—Kungl, Dramatiska Teaterns elevskola (The Training School of the Royal Dramatic Theatre) in Stockholm. Only Swedish students with previous theatrical training are admitted.

Private Schools for Theatrical Training—Gosta Terserus teaterskola, Hovslagargatan 4, Stockholm C, 20 73 83, starts in September. Twelve pupils are admitted each year, after a test in August. The test consists of two short scenes (not more than five minutes each). Very good knowledge of the Swedish language is required. Tuition 135 kroner a month.

Calle Flygares teaterskola, Bryggargatan 12 B, Stockholm C, 11 81 75. Instruction begins with a trial month on August 15. Two year diploma course. Good knowledge of Swedish is required. Applications, including personal information regarding education and a photo. Tuition 135 kroner a month.

Willy Koblancks teaterskola, Skeppargatan 24, Stockholm O, 60 31 17, begins in August with tests consisting of three short scenes (three to four minutes each) and a trial month. Regular instruction starts September 1. Good knowledge of Swedish is required. Applications, including personal information, should be sent well in advance. Tuition 150 kroner a month.

Stockholm Borgarskola, Kungstensgatan 4, Stockholm O, 23 01 15, has evening courses in Stage Performance and a Voice and Diction course. The Stage Performance course lasts for two semesters, with three two-hour classes a week. The subjects are Recitation, Theatre History, Character Creation, Ensemble Studies, and Stage Body Training. Tuition 60 kroner per semester. The Voice and Diction course lasts for one semester with two two-hour classes a week. Tuition 40 kroner. Applications before the end of August.

Theatre History—History of the Theatre can be studied at the University of Stockholm. For elementary studies, a knowledge of the drama from Aeschylus to Strindberg and of the evolution of scenic art during the most important periods of the European theatre is necessary. Advanced study can be pursued in Scandinavian Theatrical Hisory, the Baroque Theatre, and the Commedia dell' Arte. A knowledge of Swedish is necessary for elementary studies, but not on the advanced level.

A study of the 18th century Royal Theatre of Drottningholm, and its theatrical museum with important Swedish, French, and Italian collections from 1550 to 1800 should be of interest. Drottningholmsteaterns bibliotek och bildarkiv (The Library and Picture Archives of the Royal Theatre of Drottningholm) is open Monday through Friday 9–17 o'clock, Statudays 9–14. It contains the archives of the Royal Theatre from about 1780. It also has about 30,000 volumes of theatre history from all parts of the world, especially Sweden, France, and Italy; 30,000 photographs and about 15,000 sketches for settings and costumes; and collections of newspaper cuttings and periodicals.

Where to Study—The address of the university institute is: Drottningholmsteaterns bibliotek och bildarkiv (The Library and Picture Archives of the Royal Theatre of Drottningholm), Linnegatan 7, Stockholm 0, 62 72 40. Membership in Drottningholmsteaterns vanner (The Friends of the Drottningholm Theatre), 15 kroner a year, can be obtained at the above mentioned address. Membership permits you to visit the theatre and museum without charge.

Literature—"The Drottningholm Theatre". by Agne Beijer, Theatre Arts Monthly, 1934; "The Drottningholm Theatre–Past and Present," by Gustaf Hillestrom, 1956, 66 pages, 21.50 kroner; "Theatre and Ballet in Sweden," by Gustaf Hillestrom (Swedish

Institute, Stockholm 3), 1953, 88 pages, 4 kroner (also in French and German); "Theatre in Sweden," special issue of **World Theatre**, with contributions by Agne Beijer, Nils Beyer, Palle Brunius, Julius Rabe, and G.A. Topelius, 1955, 64 pages, 5 kroner; "The Swedish Riksteater," by Gosta M. Bergman (Swedish Institute, Stockholm 3), 1954, 7 pages, mimeographed.

Following is a letter frm Willy Koblancks, of the Willy Koblancks teaterskola listed above, to a student in the United States requesting information.

"The courses in my school lasts for two years. The pupils learn toning, speech technique, deportment, system of expression as Delsarte, melody, semantics, improvisation, analysis of role and play and scene performances.

The school is open every day from 11 a.m. to 4 p.m. from the 1st of September to the 20th June, except Saturdays and Sundays. There are about 20 pupils, and their ages are between 16 years to 24 years. In spring time the pupils show what they have learned for directors, producers, and other film, radio, television and theatre managers.

I find it most important to teach my pupils to relax from physical and psychical mannerisms, like par example peculiar private mannerisms or inhibitions, psychical masques, diffuse mentality and so on and develop and enrich the partner and the surroundings. I introduce the pupil practically and theoretically with Stanilavskij's methods, but not without criticising their weak points (par example self-consciousness, naturalism and so on). I am not letting the pupils analyse too much, but try to build their intuition, at the same time I stress movement and speech discipline.

For taking away dialects the pupils have to consult someone else.

I am sorry to say that the time limit does not allow teaching in style-theatre. I ask the pupils to take lessons in singing, jazz technique, relaxation and sometimes also fencing besides my course."

–WEST GERMANY–

Theatre–Nachwuchstudio, Bochum, Western Germany.

Origin and History–The school was started in 1956 and was at the time the only practical training school or studio attached to a city or state theatre in West Germany

Philosophy–The purpose of the school is to bridge the gap between two years of preparation in private and state drama schools and working in the professional theatre.

Physical Theatre–The school uses a small theatre auditorium in a technical high school for its rehearsals and productions.

The Bochum Schauspielaus (the theatre to which the school is attached) has its own scenery and props department, carpentry department, metal work department, and costume shop. The theatre also has excellent sound and lighting equipment.

Personnel–The supervisor of the school is Peter Doll. The students are taught acting by the older members of the Bochum Schauspielhaus. Occasionally, teachers from the Max Reinhardt School come in to coach the actors. The exact number of the staff and their titles are not known.

Training–The students recieve their training through instruction by older members of the troupe and by playing small parts and walk-ons in the productions. Once a year they prepare a play and perform for an invited audience.

Conditions of Work–The staff of the school visits drama schools such as the Max Reinhardt studio and holds preliminary auditions. From a group of about sixty, they pick four boys and four girls who are invited to join the Bochum troupe.

The students are pair the small salary given to a beginning actor.

Usually the Schauspielhaus keeps one boy and one girl for their own troupe and sendsto the other theatres in West Germany the remainder. The annual student production is attended by agents and directors from other cities and towns who offer contracts to the actors , and it is assumed that they have no trouble in finding employment.

The Nachwuchstudio is associated with the Bochum Schauspielhaus and with the other state-supported theatres of which there are about seventy or eighty in West Germany.

Financing–The theatre and school are government subsidized. The government spends about $48,000,000 on the various state theatres. Everyone who owns a radio or television set in West Germany pays a license fee to the government and the amount that remains after the expenses of running the radio and television stations is turned over to the theatres.

Repertory–The extent of the repertory is not known.

Touring–They do not tour.

–EAST GERMANY–

Theatre–The Max Reinhardt School, East Berlin.

Philosophy–The school is run by Hilde Korber, the actress who had worked with Max Reinhardt, and it is her philosophy that guides the teaching in the school. She tries to know each student individually and she teaches them acting on an individual basis using a different approach for each student. She feels that:

> This individual approach is very necessary because the students need to gain a feeling of belonging as well as a need for instruction in acting. Many of the students have no parents and no family as a result of the war, and what the school needs is to give them a feeling of belonging to a family.

Personnel–From the Study Plans it is assumed that there are approximately fourteen staff members.

Training–The course of training was two years long in 1959 and at that time the plans were to extend it to three years in 1960. The school now offers a three years course. (At the end of the section on training, the Study Plan for the first two years is given.)

The students have both private and ensemble classes in acting. They begin working on complete roles rather than scenes. The roles are chosen by Miss Korber ("what I think would be good for them") rather than by the students. They do not do improvisations.

In the voice classes the emphasis is on voice placement and a piano is used with some exercises for developing the voice. In the speech classes they concentrate on developing correct German stage speech which differs from the various German dialects.

One of their dance classes concentrates on folk and period dancing, and another concentrates on ballet and modern dancing. They begin work on all of these simultaneously in their first year.

Pantomime classes begin with set pantomimes which are taught by the professor. All the pantomimes are done to musical accompaniment. Another exercise consists of abstract improvised pantomime which is to simulate the mood of the music and change as the music changes. In some pantomimes they are not allowed to move their feet, while in others they are free to move about as they wish.

The school does not teach make-up, since there is someone at the theatres who does the make-up for the actors for all but the modern "straight" parts. Someone comes in to the school once a year to teach the latter make-up to the actors.

The school does not offer any production course.

Conditions of Work–About one hundred and fifty students apply each year to the school. They are auditioned by the faculty and also have a personal interview with Miss Korber. About twenty-five are chosen.

The students pay tuition, but there are state scholarships available.

Most of their students find employment after graduation, but there is evidently no guarantee of employment.

This is a private, although state-affiliated, school.

Financing–Definite information is not available.

Repertory–The students work on selections from classical plays and contemporary plays of all nationalities. They do a public presentation twice a year, but it is not known what plays are done at this time.

Touring–They do not tour.

MAX REINHARDT SCHOOL, BERLIN
STUDY PLAN I

Day	Course	Hours
Monday	Dance	8 a.m. to 1 p.m.
	Dramatic Instruction	2 p.m. to 5 p.m.
Tuesday	Voice Building	8 a.m. to 1 p.m.
	Dramatic Instruction	2 p.m. to 5 p.m.
Wednesday	Literature	8 a.m. to 10 a.m.
	Speech Training	10 a.m. to 3 p.m.
	Dramatic Instruction	3 p.m. to 8 p.m.
Thursday	Fencing	8 a.m. to 9 a.m.
	Dance	9 a.m. to 10 a.m.
	Dance	10 a.m. to 1 p.m.
	Dramatic Instruction	2 p.m. to 5 p.m.
Friday	Voice Building	8 a.m. to 1 p.m.
	Body Building	9 a.m. to 2 p.m.
	Speech Training	2 p.m. to 6 p.m.
	Diction	6 p.m. to 7 p.m.
Saturday	Choreography and Theory	10 a.m. to 12 noon

MAX REINHARDT SCHOOL, BERLIN
STUDY PLAN II

Day	Course	Hours
Monday	Speech Training	9 a.m. to 1 p.m.
	Body Building	12 noon to 2 p.m.
	Dramatic Instruction	3 p.m. to 5:30 p.m.
Tuesday	Movement Training	9 a.m. to 1 p.m.
	Stage Deportment	1 p.m. to 3 p.m.
	Dramatic Instruction	3 p.m. to 6:30 p.m.
Wednesday	Body Building	8 a.m. to 10 a.m.
	Dramatic Instruction	10 a.m. to 2 p.m.
	Voice Building	10 a.m. to 3 p.m.
	Dramatic Instruction	3 p.m. to 5:30 p.m.
Thursday	Fencing	9 a.m. to 10 a.m.
	Voice Building	10 a.m. to 3 p.m.
	Speech Training	1 p.m. to 3 p.m.
	Dramatic Instruction	3 p.m. to 6:30 p.m.
Friday	Movement Training	8 a.m. to 1 p.m.
	Stage Deportment	1 p.m. to 3 p.m.
	Dramatic Instruction	3 p.m. to 6 p.m.
	Diction	6 p.m. to 7 p.m.

Theatre—Schauspielschule, East Berlin.

Origin and History—There is no information available on origin and history.

Philosophy—The acting approach is close to what is called the "Stanislavsky Method and Socialist Realism", where the actor is concerned with his surroundings and social position, social background, etc., and hwo these conditions affect the character he is portraying.

Personnel—On the permanent staff of the school are four acting teachers, one for fencing, one for speech, and one for movement and dance. Marxist theory and philosophy are also taught, but by a teacher from outside the school. In addition to these seven on the permanent staff, there are five people who teach part-time and work in theatre in East Berlin.

Training—There is a three year curriculum which has classes starting at 8:30 in the morning and lasting until 7:00 at night. Thursday afternoon from 3:00 on and Saturday afternoon are spent in group discussions.

The first approach in teaching the student actor is to work on voice with more emphasis on range than on direction. Then come movement, mime, and dancing. The first exercises are scenes of a very simple language, then scenes with more passion but still in everyday language, and eventually scenes from Shakerspeare, Schiller, and selections from the poets.

Each student studies voice for three years. They have two private twenty-five minute classes a week and one three-quarters of an hour class with four students in the class. Class begins with doing relaxation and breathing exercises. They use a system discovered by an American called the "Chewing System". The student goes through chewing motions and then strives to articulate various sounds. Each class ends with work on selections from poetry where they work on interpretation as well as voice and diction.

Students studying movement have four forty-five minute lessons a week. They do a lot of work with boys and girls in pairs, which enables them to learn to work as a unit. They begin by learning to breathe correctly from the diaphragm and to relax. Next comes work on simple calisthenics and basic dance steps. In the fourth semester, they start to work on ballet as a preparation for historical dancing. Then they learn historical dances and dances of various nationalities.

Conditions of Work—Out of five to six hundred applicants, only fifteen are chosen for student enrollment: ten boys and five girls. The average beginning age is seventeen for the boys and sixteen for the girls. Total enrollment at the school is forty-five.

Students are supported by the government during the three years they attend the school.

After they graduate they are guaranteed three years of employment in the theatre. More actors are needed in East Berlin than they have at the present time, but the school does not increase its enrollment because they do not have an adequate teaching staff.

The assuption is that the students will be contracted for employment by other theatres through a series of auditions, and there is an association between this school and the other governments–supported theatres and schools.

Financcing—The school is subsidized by the state.

Repertory—There is no information available on the repertory of this particular school.

Touring—They do not tour.

– POLAND –

Theatre–State Higher School of the Theatre (Panswowa Wyzsza Szkola Teatralna), 24 Midodowa Street, Warsaw.

Origin and History–No information is available on the origin and history of the State Higher School of the Theatre.

Philosophy–There is no single commitment to Stanislavsky or what may be known as "The Method." Of course, they are very much interested in Stanislavsky, they make use of his theories of the theatre, but the school is essentially eclectic. Author and play determine the style and philosophy behind the directing and acting of the play.

Physical Theatre–The state theatres are used as showcase theatres for the student productions. There is no theatre in the State Higher School of the Theatre, but there is a stage which is used for putting on their diploma students' (fourth year students) productions.

Personnel–The director of the school is one of the distinguished actors of the national theatre or Polish (Polski) Theatre.

For the hundred students studying acting, the State Higher School of the Theatre has approximately sixty professors who teach. The scenery is designed by students in a design school, which has a working relationship with the State Higher School of the Theatre. However, the scenery and costumes are not built by students, but are built by professional workshops and professional costume seamstresses and scene builders. (The exact number of personnel is not known.)

Training–The theatre schools are fundamentally vocational schools. However, they do provide instruction in philosophy and foreign language.

The initial approach to the study of acting is that diction or speech is the basis and the most important thing to be taught in acting. However, they do put emphasis on movement, interpretation, and characterization. The first year in acting is devoted to improvisation. the following year they work on short scenes; the following year on somewhat longer scenes. It is not until the fourth year that they begin rehearsing and performing in full length plays. They work on both contemporary and classical plays, and there is no particular period when they concentrate on one or the other. They also study and work on plays from a world repertory.

The students attend school eight hours a day, six days a week. (A breakdown of the hours for all four years is given in a table at the end of the section on training.)

Student actors are not permitted to take small parts or to perform as extras in the national theatre. They are not permitted to act away from the school at any time during the four years.

There is interest in mime and some students receive a supplementary musical education. All receive some musical background. They are given quite a bit of work in movement and gymnastics. Both ballet technique and national dances are taught. Scenic movement is also taught and consists of basic gymnastics.

The students of direction also follow a four year course. The men and women who enter this course do not have to be trained in acting. however, they are expected to have had university training and a liberal arts training or training in the graphic and plastic arts.

In the course in directing, the students do not direct the acting students. They get their experience directing professional actors and instruction deals with specific styles for

specific plays. (A listing of the hours and courses for the directing students is given).

Design is taught in the art schools of which there are four in Poland. The course lasts from two to three years and designers are given broad instruction in the areas of costume, scenery, and lighting. In their third year they design for the theatre.

Students who go into designing in the higher schools are not required to have had practical experience in cutting, draping and sewing. For this there are courses in a special technical school where those who are going to work in the studios and the workshops attached to the theatres are trained for doing the actual work of cutting, draping, and sewing. The students also get lecture courses in modern philosophy. (An outline of the courses for scene designers follows the section on training.)

The schools have attempted to teach playwriting, but did not feel that it has been successful.

The schools also teach singers for musical theatre.

Remarks: In addition to work being done at the School, the students of the first and second year have some work to do at the theatre, or attend a number of scenes at the Department of Acting, as associate producers and associate stage designers under the direction of professors of the School, who have two hours of classes a week for that purpose.

The students of the first year must attend two classes for assistance work at the theatre with advanced students, and those of the second year one class at the theatre.

All the students must do two scenes; one at the third year together with the students of the Department of Acting, the other in the fourth year with professional actors. The students of the Stage Design Study of the Fine Arts Academy join in the work at both these scenes under the direction of the professors of the Department of Directing who have two hours a week each for that purpose.

Diploma work is to be performed by the students themselves at professional theatres after they have graduated the fourth year at the school.

Their studies in theory are carried out on their own; according to the program established by the Council of the Department of Directing. The professors of the Department are in charge of these studies.

The subject, Polish language and literature, is being taught only to foreign students.

Conditions of Work—The assumption is that audition and examination are necessary for entrance, as in the rest of Europe. In the State Higher School of the Theatre, Warsaw, there are approximately 100 students in acting (including all four years), while 13 students are admitted to the directing class each year. The students are usually age 17 when taken into the school. However, they are accepted up to the age of 25.

Students whose parents have the ability to pay are charged a form of tuition. Those who cannot pay are on scholarships.

There is a great shortage of actors in Poland, so that as soon as the students have completed their four years in school and are successful in getting a diploma, they are immediately employed, usually in Warsaw theatres.

All theatres are state-controlled and related to the schools. There is a very close relationship between the State Higher School of the Theatre in Warsaw and the Polish Theatre.

Financing—The schools are state-controlled and state-supported.

LIST OF HOURS *PER WEEK* FOR TRAINING THE ACTOR

Course	Year I	Year II	Year III	Year IV
Elementary problems of the actor	4	–	–	–
Group exercises	2	–	–	–
Delivery of prose	2	–	–	–
Delivery of verse	2	–	–	–
Acting of scenes	–	8	–	–
Group scenes	–	2	–	–
Delivery (recitations)	–	2	2	2
Building the role	–	–	10	–
Rehearsal for the diploma performance	–	–	–	24
Diction	3	1	1	–
Voice training	3	1	1	–
Rhythemics	2	–	–	–
Dance	2	2	2	2
Scenic movement	2	2	–	–
Fencing	–	2	2	2
Make-up	–	–	2	–
Music background	2	2	1	–
History of art	2	2	1	–
Studies in Polish literature	2	2	–	–
History of theatre and dance	2	2	2	2
Studies in history of the theatre	–	–	2	–
Contemporary theatre	2	2	2	2
History of the Polish stage	–	–	2	–
Background on the film	–	–	2	–
Principal problems and systems of philosophy	2	2	–	–
Foreign languages	2	2	2	–
Gym	2	2	–	–
Consultations				
Diction	–	–	–	1
Voice training	–	–	–	1
Make-up	–	–	–	2
Preparation of "diploma work"	–	–	–	2
Foreign languages				

THE WEEKLY PROGRAM AT THE DEPARTMENT OF DIRECTING OF THE STATE HIGHER SCHOOL OF THE THEATRE, WARSAW

Course	Year I	Year II	Year III	Year IV
Assistance work at a professional theatre	–	–	–	–
Training in directing	6	6	4	–
Stage design	2	2	2	–
Training in drama	2	2	2	–
Lecture on history of theatre	2	2	2	2
Lecture on contemporary literature	2	2	2	–
Preparation for "diploma work"	–	–	–	3
Questions connected with directing	2	2	2	–
Introduction to music	2	2	2	–
Dancing	2	–	–	–
Fencing	–	2	2	–
Polish language and literature	4	3	2	–
Course in a foreign language	–	–	–	–

Repertory—In the Warsaw school, the students do three full-length plays a year. The plays are chosen from classical and contemporary, national and foreign works.

Touring—The schools do not tour.

Special Notes—The Polish theatre has been influenced by the German, Russian, and French theatres. Leon Schiller, director, has been a recent great force; now Brecht's plays have considerable influence. All of the theatres of Poland are state theatres and receive their financing from the government. They make no sharp distinction between some theatres as being municipal theatres and some being state theatres. However, there is a good deal of local supervision of the theatres of the towns, and needs of the local theatre are in the city or town budget. The demands that the city or town cannot meet are supplied by the state.

– RUSSIA –

PREFACE[1]

The higher theatrical schools consist of three basic departments: for actors, for stage directors, and for theatre critics.

The **actors department** trains actors for Russian and non-Russian theatres. Its curriculum provides in the main for the study of acting and auxiliary subjects, such as elocution, dancing, stage deportment, musical education, and make-up. The students of this department also major in socio-economic and philosophical subjects, history of the Russian and foreign theatre, history of Russian and foreign literature, music and fine arts. They graduate as actors and are offered work in any of the theatres of the country.

The **stage directors department** trains stage directors for the dramatic and musical theatre. In their first four years, the students take courses in theory and get their practice on the professional stage. In their fifth year, they work in a theatre as assistant stage directors and producers of diploma performances. The curriculum of the stage directors department provides in the main for the study of acting and stagecraft and auxiliary subjects, such as drawing, stage-set modeling, elocution, scenic deportment, stage mechanics, scenery, costumes, and musical accompaniment. The students also major in philosophical subjects, history of the theatre, literature, music and fine arts. In their last years they attend special seminars for the study of popular classical playwrights, such as Gogol, Ostrovsky, Chekhov, Gorky, Shakespeare, Moliere, Goldoni, and others. The students of this department graduate as stage directors and receive work in the dramatic and musical theatre of the country.

The **theatre critics department** trains teachers of history of the theatre for the theatrical schools and studios, theatre critics for the press and literary sections of theatres, as well as inspectors in art departments, directors of theatres, and scholarly workers for theatrical museums and libraries. The students graduate as theatre critics. A large place in the curriculum of this department is occupied by the special disciplines and subjects of the socio-economic and philosophical group; history of philosophy, dialectical and historical materialism, and aesthetics. The special disciplines include detailed courses and seminars in the history and theory of the Russian, Soviet, and Western European theatres; theatrical management; and theatrical criticism. The students get their practical training in the theatres, theatrical museums, theatrical managing offices, and editorial offices of special newspapers and magazines.

The higher theatrical schools enroll young men and women with a complete secondary school education who have passed the competitive examinations in their chosen subject and the general subjects. The actors departments admit young men and women between the ages of 17 and 25, while the stage directors, theatre critics, and ballet masters departments admit young men and women under the age of 35, with professional stage experience. The examinations are conducted by Commissions of Examiners, whose members include prominent theatrical figures and scholars.

Repertory plays an important part in the young actor's training. The chief demand made by the achool repertory is that the plays be of high artistic and ideological quality, capable of forming and developing the future actor's aesthetic taste. Thus, the school repertories include plays of the great Russian and foreign playwrights, and the finest works of the Soviet authors. Prominent among the plays are those by Gorky, Ostrovsky, Chehkov, Gogol, Shakespeare, Moliere, Goldoni, and Beaumarchais.

It must be noted that many recent graduates of our theatrical institutes have already starred in leading roles on the stage and screen with great success . . . A number of

Lunacharsky Institute graduates of 1957 are now appearing in a new theatre in Rostov-on-Don. The diploma performances of the Kirghiz studio of the Institute have been included in the repertory of the Kirghiz Drama Theatre. In Kaunas (Lithuanian S.S.R.), graduates of the Lunacharsky Institute founded a new musical drama theatre, which is gaining wide recognition.

The higher theatrical schools attach great importance to the problem of strengthening the student's contacts with the life of the country. They frequently arrange performances at factory and farm clubs, and it has become their practice to dispatch teams of actors with specially prepared programs to the virgin land areas and construction sites of the country. The students' impressions on these trips and their contacts with their audiences add considerably to their experience. At the same time, they are offered excellent opportunities to familiarize themselves with the professional stage and learn to gauge their faults and successes.

Of late, the theatrical institutes have established the practice of acquainting the public with the results of their work. Every year graduates of the higher theatrical institutions of Moscow and the capitals of the Union Republics give recitals of their work. Four higher theatrical schools of Moscow, and the institutes of Kiev, Kharkov, Minsk, Tbilisi, and Yerevan, participated in the review, as well as graduates of the Moscow and Tbilisi theatrical institutes.

After the review, a conference of teachers of theatrical schools and representatives of art circles is called to discuss the graduates' work, their professional skill and the best methods of promoting talent.

Foreign classic and contemporary drams are also widely represented in the theatrical institutes' repertories.

To become a professional actor, the student of the theatrical school must study the basic problems of Stanislavsky's system in strictly consecutive order. For this purpose, he is given definite problems to work out each term. The problem of the first year of study consists in adapting a student to the stage. He must achieve high results in organis and logical acting in situations of his own invention. The problem of the second year consists in obtaining the same results in situations created by the dramatist. The student's work on the material (excerpts from plays) leads him logically towards a solution of the fundamental problem of disclosing and incarnating his role. The problem of the third and fourth years consists in improving the actor's skill in the process of creating a stage portrait.

Apart from studying the inner technicalities of acting, a student must study the means of achieving outward expressiveness (logic of speech, breathing, poise, precision, and eloquence of gesture). An actor must have as much control over his body as over what is called his psycho-technique. Therefore, teachers of such subjects as elocution, scenic deportment, etc., work in close contact with teachers of acting, and are guided by the requirements of the actor's division.

Each actors course in a Soviet theatrical school is led by an art director who is responsible for the organization of its ideological and educational work. The art director remains with his class throughout the years of study.

The ability to combine theory with practice, to work on oneself and one's role, to form the habit of training independently every day—these are the basic requirements for working on the stage which are instilled in school, and for this reason the future actors are encouraged in every way to work independently. The nature of their independent work is comprehensive and varied, including daily performances of systematic exercises, choices of themes and composition of etudes, choice and preparation of excerpts for

independent work, analysis of excerpts, roles, and plays required by the course, and the building up of a hero's biography on the basis of a profound study of the dramatic work in which he appears, a logical analysis of the text, work on the inner monologue, etc. Teachers of acting reveal the basic laws of the actor's profession, direct and correct the students' work, and help them to promote their talent and do away with everything that interferes with or cramps their creative growth.

The Soviet theatrical schools consider the training of stage directors one of their major tasks. This point must be stressed, for in tsarist Russia–as in many Western European countries even today–the problem of training stage directors never arose. However, the role of the stage director in the modern theatre has grown very important. The Soviet stage director is not only the producer of plays, but the ideological and art instructor of the cast with which he works. He is an independent artist; an extremely important and indispensable specialist in the theatre of our day. The Soviet theatrical school strives to train stage directors of deep and wide culture, well versed in the history of world art, the elements of the other related art (music, painting, architecture, sculpture, choreography, etc.), literature, the fundamentals of histrionic art, etc. The future Soviet stage directors make a comprehensive study of the best realistic traditions of the Russian theatre, the theatres of the peoples of the U.S.S.R., and the playhouses of foreign countries, for the purpose of enriching and promoting these traditions.

The professional training of a stage director at a theatrical institute is rooted in the achievements of the national Russian realistic school represented by Shchepkin, Mochalov, Yermolova, Lensky, and other eminent masters of the Russian theatre, whose traditions have been absorbed by the Soviet theatre and raised to a new level through the methods of its finest representatives, chiefly K.S. Stanislavsky and V.I. Nemirovich-Danchenko.

In training stage directors, special attention is paid to the study of the experience of Soviet and foreign producers of varied character. This study helps a young stage director to "find" himself, and offers him a comprehensive idea of the theatre's means of artistic expression. Of signal importance is the problem of a *creative* approach to tradition. The stage director of the Soviet theatre is hostile alike to a dogmatic approach to tradition and to a nihilistic attitude towards the finest achievements of past and present art. It is the ability to determine the reasons for successes and failures, the desire to find new ways of solving an artistic problem on the basis of what has been achieved by our forerunners, that distinguishes the training of the genuine innovator of theSoviet theatrical school. Blind reproduction even of successful methods gives rise merely to imitation, virtuosity, and cliche. Soviet theatrical pedagogy holds that traditions can be creatively promoted only when an artist knows the life of his day. By observing and studying the life around him, he enriches the language of scenic expressiveness–he visualizes new rhythms, new *mise en scene* and color, and learns to find typical characters for his future stage portraits.

The ideological and artistic achievements of theatrical art depend in the main on the quality of the play. Dramaturgy plays a determinant role in theatrical art. Therefore, in the training of stage directors much attention is paid to the problem of work on the repertory. A stage director must be able to select a play which both ideologically and artistically answers the requirements of the spectator of his day. He must also bear in mind the make-up and possibilities of the cast he works with. His selection of a play also depends on his individual tastes and views. Since a student is still in the formative stage as far as his creative individuality is concerned, he is given every opportunity to work on plays of varied styles and genres of his own choice.

Work on a play can be fruitful only if it appeals to the producer and his cast of

players. One of the important tasks of a stage director is to reveal the merits of the dramatic work chosen for production in a way that will appeal to the actors. Therefore, the student directors are taught to approach a play from the profoundly creative point of view characteristic of a producer, to discover the dramatist's individual manner, and faultlessly to determine and disclose the scenic means for conveying his style in the production of the given play.

The major part of the stage directing course, however, consists of the director's work with the actors. A stage director's main aim is the expression and delivery of the creative idea of a play through the medium of the actor's talent and the other components of stagecraft: scenery, music, etc. The idea of a play can be convincingly expressed in the performance only through an integral system of stage portraits, whose character is determined by the artistic individuality of the playwright, the poetic nature of the play, its style and genre. A student stage director is therefore taught to work with an actor on the latter's role. He is taught to assume the qualities of a tactful instructor alert to the actor's individual talent and abilities, an instructor who knows how to help an actor find himself in his role, to mould actors into a well-knit company and to direct the will of each performer towards fulfilling the ideological and artistic tasks of the performance.

During his studies at the institute, a stage director must learn to master all the components of performance building. He must learn to visualize the whole performance in advance and express what he visualizes in the form of action, *mise en scene,* rhythm—in all the elements of stagecraft.

To make each performance a genuine work of art, experienced masters teach the student stage directors to select the form of performance which, in their opinion, best expresses the idea of the play at the given moment and with the given cast.

To sum up, the curriculum of the stage directors department in the Soviet theatrical institute provides for: a study of the theoretical fundamentals of stagecraft; mastery of the basic elements of acting; exercises in directing and production of etudes, excerpts, scenes and acts of plays; stage director's analysis of plays; elaboration of stage director's conception and plan of production; work with actors in the process of staging; work with the artist and composer; practical training at professional theatres and work in theatricals. Indeed, the program of studies and training for stage directors includes every aspect of stagecraft (set modelling, musical accompaniment) down to the publicity of a performance (bills, booklets, exhibitions, etc.).

A stage director's practice is of special importance. From the moment of his admission to an institute to the day he graduates, a student continuously works out various stage director's problems, beginning with the simplest exercises in the first year of study, and ending with the production of his diploma performance on the professional stage. Careful attention is given to the nurturing of creative initiative and boldness in the student, to stimulating his ability to tackle his creative taks independently.

Beginning with the second term and up to the eighth term inclusively, the students take time off to practice on the stage. They study theatrical management and stage mechanics, and are gradually assigned the jobs of stage lighting men, stage hands, etc., all the way up to producer's assistants. In this way they learn all the elements of stagecraft. As a result of his studies in stage directin, the student learns to work with the author, the actor, the composer, and the scenery designer, that is, with the entire company, as a leader and organizer of production.

Every stage directors course in a theatrical institute has its own art director who supervises its work from beginning to end. The art director studies every student of his

group and spares no effort to develop his gifts and his individual inclinations. The special disciplines of the curriculum (stagecraft, acting, elocution, production designing, dancing, make–up, etc.) are taught by different teachers under the supervision of the art director of the course.

The work of the art director and teachers does not end with the graduation of their students. During their work for their diplomas and the first years of their independent work on the stage, the young stage directors are aided by their art directors and teachers in every way.

In conclusion, a few words about the training of theatre critica and literary workers in the theatre and teachers and research workers in the history and theory of the theatre.

The theatre critics department of the Lunacharsky institute has conducted extensive research in this field. It was necessary to start from scratch: to determine the department's character, draw up curricula and programs, and ascertain the most effective method of study.

The training of critics is no less complex a problem than that of training actors or stage directors. It consists of helping a student to discover his creative inclinations, teaching him to work and think independently, and revealing his aptitude for criticism, research, or pedagogy. Therefore, besides a comprehensive and thorough study of the humanities, the young critic takes an active part in numerous practical studies, in the work of the actors and stage directors departments, and maintains close contact with the theatres and literary and theatrical journals. Of special importance in the training of young critics is the system of seminars withich they attend throughout the five years of their studies. In the seminars they analyze new performances and books on the theatre, as well as historical and theoretical problems in the field of histrionics.[1]

Theatre–The Moscow Art Academic Theatre (MXAT), Moscow Art Theatre Street, Moscow, U.S.S.R.

Origin and History–In early summer, 1897, Vladimir Ivanovich Nemirovich-Danchenko, stage director at the school of the Moscow Philharmonic Society, and Constantin Stanislavski, son of a wealthy merchant and director of the semi-professional acting troupe known as the Society of Art and Literature, met at a Moscow restaurant called the Slavic Bazaar. In an historic 18 hour conference, they formulated the basis for a new theatre movement. With the membership carefully chosen by the two directors, they went into intensive rehearsals in a barn in Pushkino, about ten miles from the city. Returning to Moscow in the fall, they took over an old beer garden, the Hermitage, on Karetny Row, and, on October 14, 1898, the Moscow Art Theatre opened its doors with Alexei Tolstoy's *Tsar Feodor Ivanovich.*

At the start, Mevirovich-Danchenko was assigned to the literary and administrative direction and Stanislavski to the artistic and stage direction. They remained in these positions for about forty years and brought the theatre to its pinnacle under their direction. In 1956, the "thaw" in attitude, that had started toward the theatre in Moscow after Stalin's death, reached its highest point. It coincided with a boom in theatre business and also in film production. The Moscow Art Theatre still maintained the moral material leadership.

Philosophy–The company was orgainized under certain theatrical principles, which were ideological and artistic unity of all of the company's members in sharing a common aversion to the past, and common aspirations toward the reforms of acting and play production.

Stainslavsky later defined their attitude toward the function of the theatre:

> We protested against the old manner of acting, against theatricalism, false pathos, declamation, artificiality in acting, bad staging and decor conventions, the emphasis on new productions that spoiled the ensemble work, the whole system of presentations, and the insignificant reperotoires of the time.[2]

Physical Theatre—The theatre building was formerly a mansion built in the 18th century. Stanislavsky rebuilt the mansion as a theatre, and it was completed in 1902. Except for the installation of ventilation, the decor and outline of the theatre have not changed since 1902. It was renovated and repainted in 1956, retaining the original decorations of the 1900's. There are pale green walls, dark brown painted woodwork, angular geometrical designs which suggest a 1920's "modernity". The stage of the Moscow Art Theatre was builtnew in 1902, and the rest of the building is the result of adroit remodeling–large cloakrooms, a spacious foyer, a restaurant opening off the foyer, and the auditorium. The auditorium seats 1,200 in the parterre, gallery and balcony with excellent sightlines from every seat in the house. The stage is larger than the auditorium and has a turntable, operated by electricity, which is cut in transverse sections or platforms that can be raised or lowered at will. The dimensions of the scene shop are the dimensions of their sky cyclorama, and there are no exact figures for either available. For very practical reasons, although it may seem a luxury, one of the shops in this building is the height of the gridiron of the main stage; this enables the technicians to set up their scenery and to work on it while it is set up. As can be seen, this keeps the stages of MXAT free longer for rehearsal time, and spares the actors the agony of long hours of waiting while the technicians are running a technical rehearsal.

Because of the completeness of the workshop facilities of MXAT, they also build scenery for other theatres in Moscow. These workshops are large enough to enable the theatre to build its own scenery, to construct and paint their own furniture and properties, to make their own wigs, shoes and costumes.

MXAT has an unusual feature, a research department with a staff of twelve persons representing different departments of theatre. One aspect of their research includes simulating costly fabrics with cheap cottons, tapestries and embroideries with tufting glued onto inexpensive ground fabrics. They have also developed a plastic which they use for helmets and armor, although they have a metal working shop where they still fashion some very heavy and realistic armor.

As might be expected of a theatre so identified with naturalism and realism, they take a great interest in perfecting sound effects. Lighting and sound effects are the concern of their research staff, and some of their effect machines are very dramatically realistic. They design lighting equipment, and are in the process of designing a spotlighting unit which by remote control enables a light man to change the gelatins.

Information is not available as to the specific lighting equipment and sound equipment in this theatre. The Moscow Art Theatre has two auditoriums and two stages currently in operation.

Personnel–

1. Directors–10
2. Actors–148
3. Musicians
   Orchestra–47
   Music Company–81
   Music Directors–4
   Executive Staff–17

4. Stagehands–120

The staff of the research and sound effects department is largely made up of women. Likewise, most of the workers in the scene and paint shops are women. As is universally the case in the scene shops throughout Europe, the painting of the scenery and the backdrops is done on the floor of their large studio.

Training–The basis of the teaching at the Moscow Art Theatre Studio Schoo, of course, is the works of Stanislavsky. They consider it an open system and that MXAT directors and teachers Khedrov and others are adding to and developing what was begun by Stanislavsky. Khedrov feels that the research by Pavlovian psychologists, who had been aware of Stanislavsky's teaching, have been making contributions to his acting theories.

For the full four-year program, MXAT's schoól has enrolled 130 students; to teach them, 70 professors. Approximately 100 students are students of acting, and 30 are in training as technicians for a two-year period of instruction. The study load is very heavy due to the many courses in philosophy. During the first year of instruction, the students spend about nine hours a day, six days a week at school; they arrive at nine o'clock in the mornign and do not leave until seven o'clock in the evening. Later on, toward the end of their four year period of training, they may be at the school from nine in the morning until eleven at night.

The first year acting class students meet with their teacher five times a week, three hours at a time with a break in the middle of their class period. They do not work with the text of any play during the first year; they work only on improvisations. Sometimes improvisation is with words improvised, but sometimes just pantomime. First, they try to get the actor to improvise in terms of his own person, and then they take him on to more difficult characters, away from his own personality. Khedrov does sometimes have his students do an improvisation of animals and even inanimate objects. (We may prsume that this is for the same reason others elsewhere use it: to sharpen perception while observing animals and objects and also to stimulate the imagination of the actors.)

By the second year, the students are started on scenes from plays. They want to develop the total actor so that they do not only train them for the type that they are likely to play later on when they get on the stage (as does the conservatoire in Paris), but also have them play a wide variety of characters in scenes from different plays and even in the student productions. As for the plays they work first. these are period peices and a variety of types: comedy, face, tragedy. Thus, they begin insturction in acting with the classics.

Classes in movement are taught during the full four years of training and include dance, scenic movement, period movement, acrobatics and gymnastics, and fencing. There is no specialized training in musical theatre, but usually they study vaudeville technique and so the do get some experience in musical theatre.

By the third year, they are performing in full length plays. These are only for invited audiences.

Students study voice three hours a week in their first two years, and in the third year they have a two-hour class once a week as a group and a half-hour a week of individual insturction. By the third year, they work mainly on selections from poems and plays.

Vocal exercises begin with exercising the facial muscles and jaws in vigorous grimacing. Then they work on various vowel and consonant exercises (Russian tongue-twisters spoken very quickly) for clarity of enunciation. They also recite lines of poetry

or nonsense verse, striving for variety in pitch and volume. One of these exercises is an echo exercise in which a phrase is said loudly and echoed very softly, up and down in pitch. They do not usually work with a piano. Other training is for breathing, resonance, and support of the voice from the diaphragm.

There is a balance between movement and voice, both are studied for about the same length of time. They have three years of dancing, four hours a week. Every class starts with ballet work at the *barre,* and they are trained as ballet dancers with no consideration given for the fact that they are going to be actors.

Conditions of Work—A commission is sent to about twenty-five places in Russia for athe annual auditions. For the first audition there are usually about 1,700 candidates. By the second audition there are only about 1,000, and by the third audition there are about 60. About 20 are chosen for the first year of study at MXAT's school. Some months before the young people take these au itions, there are consultations for advising them on material to prepare for auditions. At the auditions they recite poems, and perform short scenes. Their voices are checked. These candidates are also given a written examination in history, for they must have hadsecondary school education.

The age limits for all applicants, male and females, are 17 to 25.

Training in the school is considered higher education and is financed as such by the state. All the students who are admitted to the school have a stipend. It is like a salary; it not only includes tuition for the school but also provides them with living expenses, room and board. At the end of the four year training period, from among those who get diplomas from four to six students are chosen to become members of the company of the Moscow Art Theatre. The third and fourth year students have had professional exp2rience, for some are used in crowd scenes and the more advanced students are given character parts with lines. Of the twenty or more who graduate, hose who do not go to the Moscow Art Theatre become members of theatres in other cities. There is no "guarantee" of employment, but there is such a demand for actors for the many Russian theatres that one is not necessary.

Since the school has trained so many actors over the years and the influence of its founders has been so wide, there is an association with many of the non-Russian theatres in Europe and Asia. The only real affiliation the Moscow Art Theatre School has, though, is the one with the parent organization, the Moscow Art Theatre.

Financing—The Moscow Art Theatre was government-financed for years after its inception. In 1947 or 1948 the MXAT asked the government to discontinue its subsidy, since it was then financially solvent and operating in the black. About 1956, the government asked all the theatres to reduce ticket prices, and MXAT asked for the subsidy again. It now amounts to about 1,500,000 rubles ($375,000) per year.

Repertory—MXAT has a standing repertory of about twenty-two plays. They operate with about ten plays per season, a new one each night, as do most of the Russian theatres. Though the current repertory is not available, it is composed of both Russian and European classics, some political drama, and an American play or two.

Touring—MXAT toured Europe and America in 1922, played at the Paris Exposition in 1937, and toured England and France in 1958.

Special Notes—Fourth year students of the MXAT put on a full length play for an invited audience in the school auditorium. If it is good enough, it may be presented at the Student Theatre in the central part of Moscow to a more varied audience. (This auditorium is available to other theatrical schools in the city.)

There are thirty-one theatres in Moscow, and three have schools attached to them. Of the more than two hundred theatres in Russia, fifteen have schools.

Directing is not taught at the MXAT School, for they feel that the directors will come from the seasoned actors. Design is not taught, though there is a school program of two years for the technical personnel.

The forces that shaped the theatre and its attending school are the plays of Checkov, the school of acting of Stanislavsky, the dictum of the "Socialist Realism" of the U.S.S.R., and the proscenium theatre of the Western world.

> In 1943, a stage production department was opened at the Studio School of the Moscow Art Theatre for the training of stage production artists. Besides social and political subjects and a full course in the history of the theatre and fine arts, the students of this department study the history of material culture, costumes, scenery-designing, the fundamentals of stagecraft, etc. Among the auxiliary subjects studied are organization of production, stage mechanics, lighting, scenery making, costume making, make-up, and other additional courses which help the students to understand the process and mechanics of producing a play. The students also receive instruction in the field of higher mathematics, mechanics, and strength of materials. A large place in their education is occupied by the artistic disciplines–drawing, painting, set modelling–which are taught throughout their four-year course of study.
>
> Theory here is amply supported by practice. The students take part in producing the diploma performances of the Studio School, and work on the stage and in its workshops. Upon graduation they work in the main as production managers, chief stage mechanics, scenery designers, lighting designers, and costume designers. They also qualify for jobs at the television and motion picture studios of Moscow, Murmansk, Stalinbad, and many other cities of the Soviet Union.[3]

Theatre–Lunacharsky State Institute of Theatrical Art (GITIS), Moscow.

The leading theatrical school in the Soviet Union is the Lunacharsky State Institute of Theatrical Art. This establishment trains highly qualified specialists for the numerous theatres of the country, that is, actors, for the Russian and non-Russian dramatic and musical comedy theatres; stage directors of the dramatic and musical theatres; ballet masters; theatre critics; theatrical historians; and literary workers for the theatres. At present more than 500 students of some 40 nationalities, including the Russian, Ukrainian, Byelorrussian, Georgian, Azerbaijan, Armenian, Kazakj, Turkmen, Tajik, Lithuanian, Estonian, Lettish, Tatar, Buryat, Mongol, Ossetian, Avar Lezghin, etc., study within its walls. The institute has a correspondence course for 300 actors and leading officials of the theatres and art administrations. In addition, it offers postgraduate courses (by correspondence as well)for the training of teachers and researchers in Marxist-Leninist aesthetics, stagecraft, history of the theatres of the peoples of the U.S.S.R., history of foreign theatres, and history of the theatres of the People's Democracies.

Finally, the Lunacharsky Institute is called upon to render aid to the other theatrical schools of the country. Its divisions draw curricula and programs for the theatrical schools and institutes, which are submitted to an all-round discussion at the

U.S.S.R. conferences on theatrical education, convoked annually by the Ministry of Culture of the U.S.S.R. The curricula and programs indicate the general trend to which the training and education of theatrical personnel of all qualifications must adhere.[4]

Philosophy—The philosophy of the Lunacharsky Institute adheres to the principles set forth by the Ministry of Culture which are stated in the philosophy of the Moscow Art Theatre.

Training

Courses	Hours 1st Yr.	Hours 2nd Yr.	Hours 3rd Yr.	Hours 4th Yr.
History	130			
History of Communist Party		60		
Political Economy		60		
Economic Politics		60	40	
Dialectic Materialism		90	70	
Russian Language	90			
Russian Literature (19th century)	90			
Literature		90		
Military Affairs	45	70		
Psychology			70	
History of Ancient Theatre	90			
History of Modern Theatre		90		90
History of Art			50	
History of Literature			40	
Gymnastics	65			
Rhythmics	90	90		
Dancing	90	90	65	80
Physical Culture		45	45	
Acrobatics		45	45	
Fencing			90	
Diction	180	165	135	40
Mastery of Acting	390	410	590	850
Music Appreciation	90	90	70	
Make-up		90	60	
Playwriting				90
Directing				90
Stagecraft				90
Total	1,350	1,545	1,460	1,240

Conditions of Work—Entrance is by examination, both oral and written. The age limit is 17 to 25 and, in some cases, 35 (see introduction).

Students are given a stipend from the government which pays for their tuition, room, board, and expenses for the entire training period. At the end of this training period, there is no "guarantee" of employment, but the demand for persons trained in the theatrical skills is such that all qualified graduates find work.

GITIS is not associated with any particular theatre, but sends its graduates to theatres throughout Russia.

Financing—GITIS is completely subsidized by the Russian government.

Repertory—It is not known whether GITIS has a stock repertory.

Study Plan: Department of Directing (GITIS)

I.	Social science subjects			
	A.	Group sessions and Individual sessions		1,773 hours
	B.	Individual sessions		153 hours
	C.	Stage diction		
		1. Group sessions		336 hours
		2. Individual sessions		64 hours
			Total	2,326 hours
II.	Special studies			
	a.	Directing and acting		
		1. Group sessions		1,952 hours
		2. Individual sessions		67 hours
	B.	Stage diction (individual sessions)		34 hours
	C.	Music in the play		32 hours
	D.	Dance		
		1. Group sessions		108 hours
		2. Individual sessions		
	E.	Scenic conception of the play		136 hours
	F.	Make-up		76 hours
	G.	History of the Russian Soviet Theatre and Theatre of the People of the U.S.S.R.		204 hours
	H.	History of the Theatres of the Democratic Republic and Theatre of the Capitalist Countries		172 hours
	I.	Production practice		400 hours
			Total	3,181 hours
III.	Academic subjects			
	A.	History of social customs		240 hours
	B.	Musical literature		116 hours
	C.	History of foreign literature		136 hours
	D.	Seminar in Russian literature of the 19th century Soviet literature		84 hours
	E.	Foreign language		136 hours
			Total	712 hours
	F.	Physical training and sports		136 hours

Study Plan: Department of Acting (GITIS)

I.	General subjects (social sciences)		
	A. History of the Communist Party of the U.S.S.R.		160 hours
	B. Political economy		90 hours
	C. Dialectical and historical materialism		140 hours
	D. Principles of the Marx-Lenin aesthetics		70 hours
		Total	460 hours
II.	Special disciplines		
	A. Acting		
	1. Group sessions and individual sessions		1,773 hours
	2. Individual sessions		153 hours
	3. Stage diction		336 hours
	a. Group sessions		64 hours
	b. Individual sessions		
	B. Dance		420.5 hours
	1. Group sessions		12.5 hours
	2. Individual sessions		68 hours
	C. Principles of scenic movement		
	D. Fencing		76.5 hours
	1. Group sessions		9 hours
	2. Individual sessions		68 hours
	E. Fundamentals of music (musical grammar)		68 hours
	F. Musical rhythmic training		66 hours
	G. Solo singing (individual sessions)		
	H. Make-up		85 hours
	1. Group sessions		17 hours
	2. Individual sessions		
	I. History of the Russian Soviet Theatre and the Theatre of the Peoples of the U.S.S.R.		204 hours
	J. History of foreign theatre		168 hours
	K. Production practice (two performances a week)		272 hours
		Total	3,860.5 hours
III.	Liberal arts subjects		
	A. History of Russian Soviet literature and literature of the Peoples of the U.S.S.R.		136 hours
	B. History of foreign language		104 hours
	C. History of art		136 hours
	D. Foreign language		136 hours
	E. Physical training and sports		68 hours
		Total	580 hours

Physical Theatre–There is no information available on the physical theatre of the Lunacharsky Institute.

Personnel–The students of the Lunacharsky Institute are taught by highly qualified professors and teachers, including leading actors and stage directors of the Moscow theatres, and distinguished his -ians and critics of the theatre. Acting and stagecraft are taught by Professors A. D. Popov, Y. A. Zavadsky, N. M. Gorchakow, N. V. Petrov, V. A. Orlov, L. V. Baratov, and B. A. Pokrovsky; ballet–staging by L. M. Lavrovsky, R. V. Zakharov, and A. V. Shatin; the history of foreign theatres by S. S. Makulsky and G. N. Boyadjiev, among others.[6]

There are no exact figures available on the number of personnel employed by Lunacharsky Institute and their functions.

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[1] Matvei Gorbunov and A. Gorshkovich, "The Teaching of Theatrical Arts," *University of Toronto Quarterly*, XXVII, 1 (October, 1958) pp. 665-75. (The entire preface is a direct quote from this article.)

[2] Constantin Stanislavsky, *Moia zhian' v iskusstve*, trans. Edgar Lehrman (Moscow: Academia, 1933), p. 328.

[3] "The Teaching of Theatrical Arts," p. 75.

[4] "The Teaching of Theatrical Arts," p. 67.

– JAPAN –

Theatre–The Kabuki and Noh theatres of Japan. (An explanation here is necessary: the Kabuki and Noh dramas are acted and produced by the current generation of "theatre families." There are families of property makers, families of stage hands, families of producers, families of actors, some of them in their sixteenth generation. There is no particular state-supported school to discuss and the dramas are produced in different theatres in Japan such as the Kabukiza in Tokyo, and the Kabuki theatre in Osaka.)

Origin and History[1] –Kabuki is one of the most representative of Japan's national theatrical arts. Its inception goes back to the latter part of the 16th century and, with extensive and continuous evolution, it has now been perfected into a state of classical refinement. Though not as flourishing as it once was, the Kabuki theatre retains a wide papularity among the people, and is in fact drawing quite large audiences even now.

During the period generally referred to as the Yedo Era, during which much of the development of Kabuki took place, distinction between warrior class and the commoners was more rigidly observed than any other time in Japan's history. The art of Kabuki was cultivated mainly by the merchants of those days. They had become increasingly powerful economically, but had to remain socially inferior as they belonged to the commoner class. To them Kabuki was perhaps most significant as the artistic means by which to express their emotions under such conditions. Thus, the fundamental themes of Kabuki plays are conflicts between humanity and the feudalistic system. It is largely due to this humanistic quality of the art that gained it such an enduring popularity among the general public of those days and remains this way today.

The etymological meaning of the word "Kabuki" is "slanting." It later came to be used to indicate any marked inclination for certain tastes. What was to be known as the Kabuki drama was in its earliest form a sort of light drama in which the principals were women singers and dancers. This was a remarkable undertaking in those days, with its bold presentation and emphatically sensuous dancing. Hence, the public gave it the name of "Kabuki" dance. It is well to remember that this spirit of "Kabuki" in its original sense of being "eccentric" played an essential role as an everinfluencing undercurrent throughout the development of the Kabuki dramatic art.

A unique feature of the Kabuki art, and perhaps the most significant and in keeping with the "Kabuki" spirit of unusualness, is the fact that it has no actress whatsoever. All female parts are played by male impersonators known as *onnagata.* As mentioned above, the players of the Kabuki drama in its primitive stage were principally women, and most of the spectators in those days were actually more interested in the pretty women, rather than in their performances on stage. With the increasing popularity of Kabuki, many of the actresses began to attract undue attention from male admirers. The authorities felt that this would lead to a serious demoralization of the public and in 1692 the theatrical appearance of women was offically banned.

However, since Kabuki as an art form was already accepted by the public, men immediately took over and have continued performing to the present. The ban on actresses was in effect for about 250 years. In the meantime Kabuki brought to perfection the art of the *onnagata.* As a result, there was no room for actresses in Kabuki when the ban was lifted. Moreover, the art of *onnagata* had become such an integral part of Kabuki that, if deprived of this element, the traditional quality of Kabuki would be lost forever.

The word "Kabuki" as a theatrical art is now unually expressed in three Chinese letters signifying "sing," "dance," and "play." These letters are phonetic equivalents

applied susbequently to the original Japanese word. Nevertheless they are adequately descriptive of the Kabuki art, since, while primarily a dramatic form, it is better defined as a theatrical art integrally compounded of musical and dancing elements.

Another important characteristic of Kabuki is that it is an inclusive and accumulative theatre. Born at the turn of the 16th century, it incorporated parts of all the preceding theatre forms of Japan. Among the traditional arts from which Kabuki had drawn for stage techniques and repertoire are the Noh drama and the kyogen play, or the comic interlude presented between Noh performances. Today the number of Japanese who appreciate Noh proper is far smaller than that of those who favor Kabuki, but those Kabuki plays adapted form or inspired by Noh plays enjoy a wide popularity and constitute an essential portion of the entire Kabulki repertoire.

Another area from which Kabuki has borrowed is the puppet theatre, often referred to as *bunraku,* the development of which roughly paralleled that of earlier Kabuki. In Kabuki, the primary importance has always been placed on the actor rather than on any other aspect of the art, such as literary value of a play. During the early 17th century, some of the great writers, including Monzaemon Chikamatsu, often called the "Shakespeare of Japan," left Kabuki theatre with its actors' domination and turned to the puppet theatre where their creative genius was more or less unrestricted. As a result, there was a period when puppets overshadowed actors and the puppet theatre was more popular than Kabuki. To meet this competition, Kabuki adopted virtrally all the puppet plays. Thus, today more than half of the conventional Kabuki plays except for a group of dance–dramas are of *bunraku* origin. A final example of Kabuki's all–embracing acquisitiveness came at the end of the 19th century, which added an alement of literary realism to the art.

Philosophy[2]–Education in the theatre, like that of most learning processes in Japan, is based not upon an understanding of principles nor the application of theory, but upon exact and unquestioning imitation. The gestures, movements, and attitudes which have been transmitted from one generation of actors to another for centuries, he must learn by rote. So formidable is the body of skills he must acquire that only after the age of fifty or so is he accepted as a finished actor, and it is not until this time that there is any considerable opportunity for him to make substantial changes in the traditional method of playing a certain role. In the past and at present it has been only the unskillful Kabuki performer who, being incapable of absorbing traditional modes of expression, has dared to bubstitute novelty for skill in acting. The weight of tradition lies heavily upon all Japanese artisans, who, like the actors, feel obliged to continue the use of the techniques of their fore–fathers. This practice arises out of the Japanese concern for continuity of a family and also out of the propensity to respect precedent rather than investigation. The process is time–consuming and, judged by Western standards, wasteful, but it results in an exclusively perfected craftsmanship and artistry based upon an almost religious regard for the traditional means of expression. Perhaps only under such conditions, which equate solid traditional style and the freedom permitted the mature artist, that the evanescent form of expression called acting can be seriously consedered an art form. The Kabuki actor does not "create" roles in the manner of the contemporary Western actor; he rather, in his training, gradually disciplines his body in the inherited patterns of expression. The personality of the actor emerges, but only through the medium of the conventional forms which interpose between the personality of the individual and the role. The Kabuki actor, in brief, does not impersonate. He acts. And, as with other productional elements of the Kabuki, his performance is based upon its uncompromising theatricality.

Physical Theatre–Today Kabuki theatres in Japan are built in Western style insofar as the building and staging facilities are concerned. However, they have retained some of the significant features of the traditional Kabuki stage. One of these is the *Hanamichi* or flower–walk ramp which is a passageway connecting the left side of the stage with the back of the hall through the spectators' seats at about head level of the audience. It serves as an entrance and exit in addition to the passages at both wings of the stage. While making thbir enrance or exit via this ramp, the actors very often give one of the most important scenes of their performance. Another traditional feature is the *mawari-butai* or revolving stage which was first invented in Japan nearly 300 years ago.

The proscenium of the Kabuki stage is lower and wider than that of American and European theatres. The curtain consists of red-brown, black and green cotton stripes, and is not raised as in the Western theatres, but drawn aside.

Personnel[3]–At present there are five first-rate Kabuki troupes composed of some ninety-six actors, whose skill is recognized by their having names of historical significance, in addition to several hundred apprentices. And between these troupes there is considerable trading back and forth so that suitable actors can be obtained to bear the great names of the theatres.

Training–Training is not formalized in Japan. The younger actors are backstage full-time, playing smaller parts in the productions, and spending any free time observing from the wings, and this constitutes their training. Kabuki actors begin their training at the age of four or even earlier.

> Like his brother in the Chinese theatre, the Kabuki actor must conform to a strict code of etiquette in his training. He is disciplined by the most rigorous conventions nd must pass through long years of study in following his career. His theatrical life begins in childhood and he may make his first appearance on the stage at the age of six or seven. The plays of the Kabuki contain many children's roles and it is in these that the actor of the future first tests his mettle. He becomes accustomed to the atmosphere of the theatre and acquires stage poise. It is quite common for father and son to appear on the stage simultaneously.[4]

The child's "official" instructor is his father or the actor to whose family he is attached. These proteges of the older actor may live in his home and almost feudal relationship exists between teacher and pupil. At his home they serve him, and the theatre they assist him in preparation for his performance.

The child actors begin to dance almost as soon as they can walk and contine to practice the art of the lcassical dance for the remainder of their years. The children receive instruction from the same dance master as the adults which ensures a continuity of the ritualistic form of the dance and all its traditions.

The children also receive a normal education at the same time as they are learning the theatrical arts.

Conditions of Work–Entrance is hereditary except in very extreme and unusual cases.

There is a commercial pay scale for actors; the exact amounts are not known.

The extent to which they are abso bed into the acting company full time depends on their family line, and, also, their talents and aptitude, as demonstrated when they are children and growing up.

Certain acting families are generally associated with certain theatres. However, the

troupes do perform in other theatres and actors and "loaned" between families for particular roles. There is also a system of adoption.

Financing–The Noh and Kabuki theatres are run by producers who are commercially–minded and intent on profit–making.

Repertory–There are about 300 plays in the conventional Kabuki repertory. To these, new plays are now being added by men of letters who are not directly associated with the Kabuki. Previously, the plays were supplied almost exclusively by the playwrights of the Kabuki theatre itself.

There is a group of plays in the repertory designated as *shosa–goto*, or dance–drama, which is primarily and almost exclusively dance. In the dance–drama, actors dance to the full accompaniment of vocal and instrumental music. Many plays tell a complete story, while others are scarcely more than fragmental dance pieces. Many of them have their origin in the Hoh drama and the *kyogen* plays.

The remainder of the Kabuki plays may be divided into two categories from the standpoint of theme and characters. There are historical dramas *(jidai–mono)* and domestic dramas *(sewa–mono)*.

In terms of origin, Kabuki plays can be classified in the following three groups: (1) plays adapted from Noh and *kyogen* dramas; (2) plays adapted from the puppet theatre; and (3) plays intended for Kabuki.

Touring–The Kabuki theatre does tour, although rarely.

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[1] *Facts About Japan: Kabuki,* (New York: Consulate General of Japan, Information Office, May, 1960, Ref. No. D4), p. 2-3.
(The entire section on origin and history is a direct quotation from this article.)

[2] Ehrle Ernst, *The Kabuki Theatre* (New York: Oxford University Press, 1956).

[3] E. Ernst, *The Kabuki Theatre.*

[4] A. C. Scott, *The Kabuki Theatre of Japan* (London: George Allen and Unwin Ltd., 1955), pp. 165-168.